Make Plans For Radio Hour Change Aug. 26! See Page 2

SAVE TRAILER SERVICE COSTS

Publix Opinion

The Official Voice of Publix

SAVE TRAILER SERVICE COSTS

Vol. III | Publix Theatres Corporation, Paramount Building, New York, Week of August 8th, 1930 | No. 48.

"GET SET FOR SEPTEMBER!"

LAST WARNING ON TRAILER DELAYS

Final warning has been given to theatre managers, through division and district executives, about penalties for delays in returning trailers after use.

Beginning August 1, according to L. L. Edwards, all theatres will be charged for the full time a trailer remains in their possession. For example, if a trailer is used for a week, then held for another week before return, regular charge for second week service will be made, whether the trailer was in use or not. The same rule applies to third, fourth or fifth weeks—or months.

Charges Were Cancelled

These charges always have been made in billing by the screen service supplying the trailers. But to date, Edwards has succeeded in having extra charges cancelled, with the theatres paying only the net amount for the period during which the trailers actually were in use.

"Such concessions now are a thing of the past," said Edwards in a memo to division directors recently. "When, on August 1, the screen service agreed to cancel several thousand dollars worth of such charges for us, I promised that we would pay all future bills for the full time that the trailers are kept, without protest.

Return Trailers Promptly

"It will be up to the managers hereafter to return all trailers promptly when they are through using them, or expect to pay for service charges on all periods of delay. There will be no exceptions to this agreement and we will not ask the screen service to cancel one penny of extra charges due to the neglect of managers to return trailers on schedule. This is final!"

The same necessity for prompt return exists in cases of cancellation of trailers, due to a switch in bookings. Service charges will be made in these cases, too, if trailers are not sent back immediately after being cancelled.

WATCH OUT!

There is a man in the West, by the name of A. M. Buzzarti, claiming to represent Publix, ahead of sound trains. As far as we are concerned there is no such representative. In one town at least, Waterloo, Iowa, he has left an unpaid hotel bill.

Be on the lookout for him!

4 MARX FUN RIOT!

After a private preview for executives, and a special surprise audience test for actual public reaction, executives of Paramount Publix in all departments are placing their hopes on "Animal Crackers," with the Four Marx Brothers, as the biggest money getting attraction of 1930.

The picture actually "rolls 'em in the aisles!"

"How the devil are you going to describe it?" ad-writers asked one another. Consensus of opinion is that description is unnecessary. Just get a big opening performance, and word of mouth advertising from patrons will do the rest.

"Animal Crackers," is in a vein similar to "Cocoanuts," except that the merry mad Marxmen are immeasurably funnier. The plot, if any, is more hilarious, and the situations result in continuous laughs that start right from the feet.

It's a brand new kind of comedy—unlike that of Harold Lloyd, Jack Oakie, Chaplin, or any other funster the screen ever knew. Here is absurdity lifted to a plane so high and pictured so furiously that it's a carnival of glee for high brows and low brows alike.

INTENSE BOOKING PARLEY HEADED BY MR. DEMBOW SETS PROGRAM FOR COMING YEAR

With Mr. Chatkin and all Division Directors and division bookers present, and aided by Mr. Saal, the booking program for all Publix theatre activities for the coming season was carefully set up last week under the personal direction of Mr. Dembow.

Under the arrangements made, which required many days of most intensive study and discussion, it is felt in the home office that Publix theatre box offices will immediately reflect to the very best possible advantage the full resources of available product.

Returns Considered

Plans for bookings were made on dates and under conditions most likely to bring the most satisfactory return, in the opinion of Mr. Dembow and the most experienced men he could surround himself with during the conference.

For the past few years, Mr. Dembow has been devoting himself exclusively to problems of circuit expansion, and has been in active charge of the purchase and acquisition of many theatres and circuits. With the company's expansion program nearly completed, he is again turning his vast experience in theatre operation to the direct assistance of managers in the field. The booking conferences were the first of his activities aimed as a direct and immediate help for local box offices.

Problems Discussed

Each territory was carefully "broken down" as to peculiar local conditions and needs, and entertainment product most suitable was discussed by the division directors and bookers after availing themselves of the counsel and information Mr. Dembow was able to offer.

"I feel now that with our booking plans well established," said Mr. Dembow, "managers will have ample time to campaign individual attractions to the fullest extent. In no case did we compromise on

(*Continued on Page Two*)

MR. KATZ CALLED TO EUROPE; MR. DEMBOW TAKES UP BURDEN AS ECONOMY PROGRAM HEAD

Called to Europe by company matters that required his immediate personal attention, Mr. Katz sailed last week for a six weeks' survey of amusement industry problems, despite his reluctance to leave the home office at the present time.

During his absence, Mr. Dembow will function in complete charge, continuing as head of the Cost Control Committee, his active supervision of the rigid economy program inaugurated recently with the fine-combing of all expenditures.

While abroad, Mr. Katz will not only make an intensive survey of Paramount Publix theatres in Europe, but will thoroughly canvass the amusement field for whatever may be of benefit to Paramount Publix in the United States.

Before his departure, Mr. Katz addressed a meeting of his Home Office Executive Cabinet, in which he delegated to Mr. Dembow the active supervision of all theatre department activities. He again charged every department head to immediately delete every extraneous item of expense, and made it clear that Mr. Dembow would leave no stone unturned in providing assurance that waste and unnecessary effort is removed from the company's operations.

On behalf of the entire cabinet, Mr. Dembow pledged his word that the economy program will be rigidly enforced and carried forward. Mr. Dembow has found that volun-

(*Continued on Page Two*)

3 DAYS LEFT—

Get on your thinking cap! Cop a portion of the

$500

in prizes for campaigns on

HAROLD LLOYD'S "FEET FIRST"

Snap into it, you managers and publicity men! It's limited to you! Have your letter postmarked the 11th and you're eligible. For details see last three issues of Publix Opinion.

SCHOOL OPENING DEMANDS ADVANCE ACTION TO CHECK LOSSES WARNS MR. CHATKIN

Sounding the warning in ample time against the annual box-office slump caused by the reopening of school, Messrs. Katz, Dembow, Chatkin, Botsford, Saal and other Home Office executives are insisting on a concerted effort to combat that circuit-wide evil.

School re-opening varies in different communities but usually is included within the first two weeks of September. This warning gives you over a month to plan how you are going to meet the issue this year. One thing is certain. Home Office executives and Division Directors will not tolerate listlessness or inactivity on this score.

"Reliable authorities have estimated," declared David J. Chatkin, "that nearly three-quarters of a million dollars are lost annually by all theatres during the school re-opening weeks. I want every theatre manager in Publix to make up his mind, definitely and irrevocably, that this year, his theatre will not contribute to that deficit.

Untouched Sources

"I realize perfectly that all the boys have been working under pretty high pressure lately. In the majority of cases, whatever business was normally available, has been gotten by the Publix theatre in that community. However, as Mr. Katz pointed out at this time last year, in a past issue of Publix Opinion, there are countless sources which have been hardly grazed. These are the sources upon which the entire energy of every Publix showman must be concentrated in times of such unavoidable slumps as school re-opening.

Means Available

"The weapons with which to combat this temporary depression

(*Continued on Page Two*)

VALUABLE HINTS IN THIS ISSUE

(1) If you want to triple the local publicity and attention you get from your local newspapers, read page 6, and see how B. V. Sturdivant did it in Indianapolis. We'd like to see it repeated in every Publix town.

(2) If you want to "dress up" your screen shows, read the article and study the photos of "slide-effects" contributed in this issue by Harry Rubin, Home Office Supervisor of Projection.

(3) If you want to "sharpen up" your program-plotting, read what Burt Kelly has to say in this issue on "shorts."

IMPATIENT?

Don't become over-impatient if you haven't as yet received your bound volume of Publix Opinion. All copies have been shipped to district warehouses. Theatre and advertising managers will receive their "compendium of the company's brain-power" as soon as town distribution can be effected.

When you do get the bound volume, consult it daily for company policy and for methods of obtaining maximum consistent profits. The comprehensive index, including matter contained in both Book I and II, and which is contained in this new bound volume, is also available for those who have a loose-leaf file for copies of Publix Opinion.

HOW AND WHERE TO SPOT COMEDIES!

BURT KELLY GIVES SOME SUGGESTIONS WHICH HELP WITH ROUTINE OF SHOWS

First bulletin issued by the newly organized Short Subject department, functioning under the supervision of Burt Kelly, sets forth some valuable suggestions with reference to the use of comedy shorts in various programs. The text of the bulletin follows:

Some confusion seems to exist in routining two reel comedies in the program and there is a noticeable tendency to spot them immediately after the feature.

In most instances, if the comedy deserves playing at all it deserves a better position on the program. Also the feature picture, as a rule, will take the edge off the talking comedy. Then too, it must be remembered that the end of the feature is generally the break or "spill" of the show and accordingly the subject being shown during the reseating of the house should not, if possible, contain dialogue nor should it be of any great length.

Comedy Relief

If the feature is of a heavy dramatic type a cartoon subject will ideally answer the purpose if a comedy relief is desired. Obviously, however, no iron-bound rule for such procedure can be established.

As example, if the feature is "All Quiet on the Western Front," it would be well to leave all house lights out after the final fadeout for a period of about thirty seconds. This will give the audience a chance to recuperate and will avoid unnecessary embarrassment to those who have been so carried away with the picture as to be in tears at its finish. Then the house lights should be brought slowly up and the cartoon used to follow.

Use of Novelty

If the feature is of the comedy type it is hardly possible to find a comedy short that is strong enough to follow it. There are exceptions of course, but as a general rule it holds true. Accordingly the ideal subject to commence the new show is the newsreel which is fast and is a compilation of short shots.

When the feature is of the farce-comedy type it is sometimes best to separate it from the two reel comedy subject with a musical act or novelty that contains enough pep to hold up in such a spot.

In placing the two reel comedy then, it should be borne in mind that it should not follow any subject that will tend to make it less effective nor should it be used as an opening or closing subject except when absolutely necessary.

HOUSE TO RE-OPEN

Strand Theatre, Pawtucket, R. I., which closed July 5th for repairs, will re-open on August 16th.

BEG PARDON!

In the story appearing in Publix Opinion last week about the success of the repertoire week inaugurated by H. S. Kincey, partner of Publix at Durham, N. C., and Division Booker Wyman, the word "increased" appeared in connection with the film rentals.

It should have read "decreased," since the success of the repertoire scheme and the increase in profits are largely due to lower film rentals.

3 OF 11 BEST, PARAMOUNT!

Three Paramount pictures, "For the Defense," "The Sap from Syracuse" and "Manslaughter," were listed by Irene Thirer, motion picture critic of the Daily News in New York, in her selection of the eleven best talking pictures for the month of July. "Raffles" and "Holiday" also were given places in the honor list.

AIR BROADCAST DATE CHANGED TO TUESDAY

As a preliminary to the starting of a new and greater season of radio entertainment, it was today announced that, beginning August 26, the regular weekly Paramount Publix hour will be broadcast on Tuesday nights.

The new series of Tuesday night presentations will be placed on the air from 10:15 to 11:00 P. M. (Eastern Daylight Saving Time.) The remaining programs on the present Saturday night schedule, the last of which is to be given August 23, will continue to be broadcast from 10:00 to 11:00 P. M. (E. D. S. T.)

The new presentations, features of which are to be announced in detail shortly, will be broadcast as usual over the international network of the Columbia Broadcasting System.

Up until the time of the change of nights is effective the popular programs of dance melodies which were designed for the summer months will be presented by the Paramount Publix orchestra, assisted by Jesse Crawford, Paramount organist, and other noted entertainers.

BOOKINGS FIXED FOR COMING YEAR

(*Continued from Page One*)

even secondary entertainment quality. Publix theatres for the coming season have, in most instances, all of the best product of all the producers.

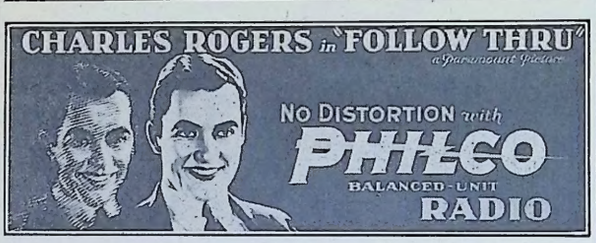
"Playdates will be arranged so that in no case can there be any conflict with local conditions. They will be arranged in elastic manner, and far enough in advance to permit the local manager to make suggestions for the benefit of his theatre, wherever and whenever possible."

RAILROAD ASSISTS

Union Pacific Railroad loaned Publicity Director Irving Waterstreet, a stage coach for display at the World, Omaha, during the run of "The Arizona Kid." Its main downtown window was devoted to an elaborate display on the picture.

ARE YOU CONTACTING?

Reproduced below is Philco's 24 sheet on "Follow Thru." Refer to Publix Opinion, August 1, page 3, for Philco "Follow Thru" and "Feet First" magazine schedule, so that you can contact your local Philco agent and newsstand dealer in making early plans for co-operative ads, tie-ups, etc., on these two box-office magnets.



DETROIT SELLS HEIDT DESPITE HEAT WAVE

Horace Heidt and his Californians hit Detroit and the Fisher theatre stage along with 99 degrees of heat, a local humid record.

Trailers on screens three weeks in advance announced arrival. Heidt short feature run in Publix neighborhood houses as part of surrounding program, with tag trailer saying he would be at the Fisher soon.

Heidt and Lobo brought in from Toledo by National Airways plane. Tie-up costing theatre nothing, as Vera Brown, Detroit Times Flying reporter made trip with plane, interviewing Heidt and Lobo on way up, for story and three column picture in Times.

WJR midnight frolic hour 11 p. m. Saturday night, in addition to week's plug for Heidt and Fisher three times daily in advance, brought eight column radio page streamer in one paper, good advance in two others and was decided hit on air.

Sunday Michigan theatre hour turned over to Fisher for Heidt and band, with advance air plug and pictures and stories in all Sunday papers.

Heidt closed Publix Greater Movie Season contest by offering $10 extra prize for best "Talkie Twister" on himself. Pictures showing Heidt looking over replies, writing out his own twister, which was reproduced in Times, where contest ran, all with good Fisher and Heidt plug, Tieup with Steinway local dealer for three column ad on Heidt and Band at Fisher using Steinways exclusively.

Roto pictures and usual movie page pictures and story routine on Heidt and Lobo received good play in advance and current.

GIVES REFRIGERATOR

Electric refrigerator promoted and given to a patron of the Tivoli, Chicago, at the last show Monday night, boosted business for the evening $500. Dealer cooperated with displays prior to the drawing.

MR. KATZ ABROAD PROGRAM HOLDS

(*Continued from Page One*)

tary suggestions from thousands of Publix sources have resulted in effecting the major part of the necessary economies. In addition, he declares, the strong spirit of company loyalty has further provided the clues that will enable the Cost Control Committee to delete additional required amounts without endangering operating programs.

RECENT CHANGES NAME AND POLICY

Following up on the plan of having one operation in each city, named "Paramount," three more theatres, all in Mississippi, have been accorded that honor. The following are the theatres and the date of the change: Greenwood, Greenwood, July 21; Marion, Clarksdale, August 4; Saenger, Greenville, August 11.

The Century, Minneapolis, has changed from a Saturday to a Thursday opening.

The Sun, Faribault, Minn., which closed July 21 will not be re-opened.

The Crescent, New Orleans, La., was recently opened, temporarily, for the showing of an independent picture.

SCHOOL SLUMP ACTIVITY MUST START NOW

(*Continued from Page One*)

are not lacking. The product line-up has never been so stupendous. Never before have the various departments of the Home Office been so well organized to offer you innumerable aids in every phase of your operation. The department heads are only too eager to respond to calls for help from you. These Home Office aids must be used now as they have never been used before!

Manpower Test

"The time to get an accurate picture of the real value of a man is to study him when he is under a handicap. The school re-opening, coupled with unfavorable business conditions in some localities, will furnish a sufficient handicap for that test. I want every one in Publix to know that his efforts will be watched with unusual care during these three crucial weeks, so that we may know just where our weaknesses and our strong points lie. I have every confidence that the latter will be in the overwhelming majority."

The Bound Volume of Publix Opinion, Week of August 17, 1929, page 3, contains a full page of school slump remedies. GO OVER EACH ONE OF THEM CAREFULLY! Also, in looking through the index in the new bound volume, you will find innumerable tips that will help you to show a gratifying profit during this trying period. You are being warned now in ample time to make all preparations. START TODAY!

HOUSE CLOSED

Lyric Theatre Mobile, Ala., closed July 26th, to re-open on October 5th.

OLD FAVORITE EFFECTIVE

In the exploitation of Ronald Colman's picture, "Raffles," Jack McInerney, division publicity supervisor, and Vernon "Bud" Gray, director of publicity for the Rialto theatre, dusted off an old one which is particularly adaptable to this picture. In a tie-up with The Evening Graphic, a mystery man, "Raffles," was turned loose with five dollar bills to distribute to those who guessed his identity in crowd at various designated spots in the business district. Extra police were needed to handle the mobs of amateur sleuths and below is reproduced part of the newspaper space netted by the stunt.

Watch Out for Raffles and Win Reward!
EVENING GRAPHIC
NEW YORK
Boy, Page the Spirit of Sherlock Holmes—Maybe He'll Help You Find Raffles
Believe It or Not. He'll Give You Five Dollars!
$5, Count 'Em To Those Who Meet Raffles
Find Raffles and Win $5 Today—Page 5

COLOR AND EFFECT SLIDES ADD CLASS TO PROGRAM; HERE'S HOW TO USE THEM

At the request of Burt Kelly, head of the new short subjects presentation department, Harry Rubin, Home Office projection supervisor, has prepared a bulletin on the subject of presenting cartoons in a more attractive manner by the use of color slides.

It explains the details of tinting and toning and will enable Publix showmen to improve the quality of their performance, economically but effectively. Read the text of the bulletin, which follows, then turn to pages 9, 10 and 11 for further information about novelty effects with the use of the Brenograph machines and effect slides.

Cartoons can be more attractively presented in the following manner:

(A)—Toning—by superimposing a dark color, such as 35 blue, 25 magenta, 27 purple or 41 green, or a combination of some of these colors to get the desired density from another light source, such as stereopticon machine, or from effect projector, spot light or flood light. This method tones or colors the black or dark portions of the cartoon.

(B)—Tinting—by projecting the cartoon through light color gelatines, by placing the gelatine in front of the projection lens. Pink, amber, light blue and light green are adaptable colors for tinting. By using split gelatines, the upper portion of the picture can be tinted with one color and the lower portion can be tinted with another color. By placing the split colors nearer to or farther from the lens, the blending of colors can be varied. Gelatines used in this manner should be of good quality and free from oil or dirt which would cause poor picture focus. Colors too dark also will affect focus.

Tinting Changes

A combination of tinting and toning very often will produce a pleasing effect. Changing the tinting for different sequences of cartoon lends atmosphere to the subject, thus light red might be suggestive of fire, light greenish blue of water, and light blue would be suggestive of night.

When a subject is used which requires more than one color change, a single frame can be made up on which the multiple colors are glued together in the sequence of color changes desired. This method is the correct way of facilitating change of colors, whereas the use of separate color frames for each color would cause shadows.

Colors might also be flashed on and off to indicate gunshots, explosions, etc., and should be projected from a separate light source.

Flooding the proscenium with 14 or 16 red or dark blue or 41 green forming a frame around the cartoon using spot lamp, flood light, or effect projector. The portion of screen occupied by cartoon can be masked out or not, as desired.

Magnascope Effect

Projecting a positive and negative effect design on magnascope screen or on curtains masked close to the screen. Such curtains should take color and projection well. The cartoon is projected in centre; portion of screen occupied by cartoon should be blocked out when using design.

Designs of corrugated glass may be used, especially the design having rays diverging from a common centre. Such a design, with the centre portion masked out for cartoon, forms an effective border and gives an illusion of depth. Single colors should be used.

Where a design is to be projected for several minutes, it is necessary that it be protected from breakage by the use of a water jacket.

Special carbons, giving a maximum of light with a minimum of heat, are desirable for projecting effect designs. White A. C. National negative carbons, in the 5-8W diameter used as a positive and the 5-16" Oro-tip National Carbon, used as a negative, have been found best in these respects.

Avoid Animation

It is unwise to make use of either animation of effects or too bright colors, which will distract attention from the film subject. Such a procedure would defeat the main purposes of the effect, which are to make film subjects more attractive, as well as to add variety of screen settings to the program.

Where picture intensity is great, tinting the film with an amber gelatine will reduce the glare and consequent eyestrain to patrons sitting near the screen.

Rubin has written a letter to George L. Henault, Publix projectionist at Brockton, Mass., congratulating him upon the ingenuity which he has shown in "dressing up" shorts programs with effect designs and color slides. Henault's treatment of several short subjects was described in the July 25th issue of Publix Opinion, and some further ideas, used successfully by him in Brockton, follow:

Pathe Audio Review No. 28. First Subject.

Use No. 29 blue all through this subject. Remove blue on fade out. Note: This is green-red Pathe Panchromatic stock. The blue brings out the red shades. The other two subjects were run as is. Color used on Projector.

Noah Knows His Ark. Cartoon.

On Brenne, use 50-50 of No. 41 green and No. 30 blue. Blue on upper part of picture.

On projector. Open No. 29 blue, hold to cue; after rain, then bring up No. 11 amber to cover lower half of picture.

Big Review; Paramount flash act.

On Brenne: No. 171 effect slide No. 20 pink added. On projector; No. 11 amber.

Cues: Open with effect slide as a presentation after credit titles bring in effect slide mask and hold to finish. Hold No. 11 amber on projector all the way through. Note: This number got a hand at most every show.

Good Old Summertime; Par. Cartoon.

On Brenne: Open No. 76 effect slide as a presentation.

Use No. 41 green on picture. Note separate lamp from the above.

Cues: Open with effect slide, after credit titles fade out slide. Open green with picture.

Gate Way to India, Fitzmaurice Travel Talk.

On Brenne: Open No. 88 Positive Effect slide (with No. 41 green added) as a presentation. Cues: After credit titles bring in effect slide mask and use slide as a border all the way through.

MOVIE VALUE

A widely read Hearst paper advertising the importance of motion pictures as a medium for selling merchandise! Publix Opinion has repeatedly advised you to use that lead in contacting merchants for various tie-ups, etc. Remember the points stressed in Miss Crewe's statement and add them to the many listed in former issues of Publix Opinion the next time you need merchant co-operation.

July 17, 1930 PRINTERS' INK 41

"Do the movies help sell goods?"

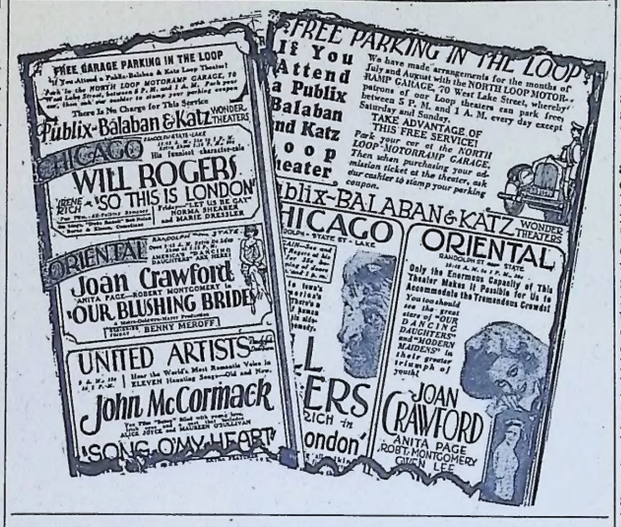
by Regina Crewe
Motion Picture Editor, New York American

I was pleased when the editor gave me this advertising assignment for I have often wondered whether or not advertisers are conscious of the subtle, though powerful, influence motion pictures and movie criticism have on the selling of goods. Although I am in no way controlled by the advertising department of the American, I sometimes feel that indirectly I am in league with American advertisers. In my reviews, I try to guide my readers to the best pictures; in my intimate talks on stars, I tell how they live and what they have and do. In both cases, I think I create desire for better things. In the movies, people usually see life depicted at its best. Women become aware of the latest styles. Their taste in everything from dresses to home accessories is influenced. And, in reading about the private lives of stars, readers grow to want, like picture folk, to have and do the wonderful things of life. If I do say so myself, I think advertisers should find greater value in a paper whose critics have a large following.

THE NEW YORK AMERICAN
PUT YOUR MESSAGE BEFORE THE MODERNS

FREE PARKING

As a means of attracting the many Chicago motorists to Publix B. & K. Loop theatres, District Manager Lester Dally contacted a well-known garage, and free parking facilities for Loop patrons resulted. Daily ads made note of that fact. Story in adjoining column.



New Bristol Theatre Under Construction

Start of construction on the new $300,000 Paramount theatre in Bristol, Tennessee, rated front page space in the Bristol Herald Courier, with an eight column streamer headline and a three column cut. The new theatre will have a seating capacity of 1,250 and the building will contain three store rooms, with modern offices above them.

The contract calls for completion of the theatre within seven months. It will be of steel and concrete construction and, of course, will have the latest sound and lighting equipment.

Trailer is Localized By Cheyenne Theatre

The problem of localizing "The Man from Wyoming" advance trailer, without giving a western angle to the picture, was solved by C. T. Perrin, manager of the Paramount theatre in Cheyenne, in an effective manner.

Song from Audio Revue No. 33, "Goodbye, Old Paint, I'm Leavin' Cheyenne," recorded by a male chorus in cowboy style, was used for a musical background to the trailer. Slides of the main street and of the railroad station in Cheyenne were flashed on the screen for thirty seconds each, followed by the trailer presented with a set of positive and negative slides, all titles properly colored from an effect machine.

Publix Takes Over Two Massachusetts Houses

Lawler Theatre, Greenfield, Mass., and Amherst Theatre, Amherst, Mass., became Publix Theatres on August 2nd.

C. J. Lawler continues as manager of the house in Greenfield, and has been appointed City Manager in Greenfield as well. R. B. Smith continues as manager of the Amherst house.

PARKING SPACE FREE FOR PATRONS

Free garage parking for Publix Balaban & Katz loop theatre patrons! This message, made possible by a tie-up effected by District Manager Les Dally, has aroused wide spread interest among the countless Chicago motorists.

The loop parking problem has always been of tremendous interest to the motoring public. Nightly congestion usually makes parking in the loop an impossibility. Two minutes after the 6 p. m. deadline when parking is permitted, every available inch of curb space is lined with cars. Motorists who arrive later (many of them potential theatre patrons) either must leave the loop or pay excessive rates at nearby garages. It is safe to assume that many motorists who might attend loop theatres, avoid coming downtown because of the great trouble in parking their cars.

All this enhances the offer made to all loop theatre patrons of Publix B. & K. houses. Under the arrangements made by Dally, with the North Loop Motoramp Garage, patrons may park their cars there any week day during July and August, from 5 p. m. to 1 a. m. They are given claim checks to their cars which, if stamped by theatre cashiers, entitle them to park their cars without charge.

Co-operating with Dally, the advertising department heads all loop theatre ads with an institutional box telling about the free garage parking (as seen in adjoining column.) The garage is named in these ads as well as in trailers, at all theatres advertising the service. It can accommodate 500 cars and is up-to-date in equipment and facilities. It is likely that this tie-up can be duplicated in other cities with congested business or amusement areas. Why not attempt it?

THESE WERE FREE!

Here are the co-operative newspaper ads which Art Schmidt, publicity director of the Publix-Kunsky Detroit theatres, secured in the Chrysler tie-up described recently in Publix Opinion. Note how the picture received top billing over the new Chrysler in each instance, and how the institutional borders are purely theatrical. Reason for this effective display is that Schmidt stipulated that the theatre should lay out the ads.

ANNIVERSARY CELEBRATION BRINGS SPLENDID REACTION AT NEIGHBORHOOD THEATRE

In departing from the usual week in and week out business with good and bad product, the Norshore theatre in Chicago, located in a far outlying neighborhood, experienced a remarkable reaction to its anniversary week, its advertising campaign and its product.

C. E. Giesseman, manager, handled all of the details of the successful celebration, assisted by some sparkling and appealing selling copy from the typewriter of Roy Kalver, district advertising manager. Following is a resume of the campaign.

Lobby Stunts

Lobby decorations were put up one week in advance consisting of balloons strung from the center chandelier to six different points of the lobby in a canopy manner. Between the strands of balloons were fire proofed vari-colored crepe paper streamers.

Over the front balcony rail of the lobby proper, a gold drop that wasn't being used back-stage was draped gracefully, with glittering cut-out letters, "FOURTH ANNIVERSARY WEEK—Three Smashing Hits! 'THE TEXAN' — 'DIVORCEE' — 'YOUNG MAN OF MANHATTAN'."

On the mezzanine rail (at the head of the grand stairway) a large colorful poster read: "Year In—Year Out—THE NORSHORE THEATRE PRESENTS THE WORLD'S FINEST ENTERTAINMENT."

A four hundred pound birthday cake, elaborately decorated, baked and furnished by a local bakery, was on display in one corner of the lobby, appropriately spotted, and carried four electric birthday candles. All sides of the cake were decorated with small photos of picture stars, each framed with icing, and on top of the cake on a small platform sat a tiny minstrel band and above all, a golden ball carried the word "PUBLIX."

In the lobby, an artist sketched pictures of anyone who cared to pose, which kept her quite busy, and in addition, she made pictures in pastel of the current week's feature stars.

A lobby act billed as "Jack and Jill," provided lobby entertainment (song and piano.)

Canopy Treatment

Decorations in front were the same as were used for the 1930-31 show season, consisting of paper plumes and pennants, and in addition, five strings of electric garlands from front top of theatre to edge of canopy. Top lines of marquee front and ends carried a line reading "Fourth Anniversary" in red letters.

Trailer copy used two weeks in advance, one week in advance and during current week of anniversary. Waggoner Parking Station paid for 10,000 pluggers, carrying Fourth Anniversary Week copy, three feature pictures of that week, Special Kiddie Matinee, and other institutional copy. Back page of plugger carrying their ad, three other pages carrying Norshore copy. These pluggers were stuffed in mail boxes of apartments and hotels.

Five hundred tack cards with Anniversary Week copy were tacked up in the neighborhood and surrounding suburbs. A 24 sheet at the corner of Sheridan Road and Howard Street, five blocks from the theatre on the main traffic artery, north, carried special anniversary copy, together with the three feature pictures.

Howard News Supplement

A four page supplement in the Howard News (a local newspaper) was paid for by advertisers solicited by the management, with the aid of the newspaper. This supplement was headed "THE NORSHORE THEATRE NEWS." It carried stories of projectionists, stage manager, organist, cooling system, night cleaning force, perfect sound equipment, special Kiddie Matinee, Punch and Judy Show, moving picture newsreel taken of children, 400 pound cake and orange juice refreshments. It also carried a photo of the Norshore Theatre personnel.

An eight column strip on the front page of the Howard News carried the headline "NORSHORE THEATRE FOURTH ANNIVERSARY." This paper goes into 20,000 homes.

Sound Truck

The Publix sound truck was used two days prior to opening of Anniversary week and two days the first part of the week itself. This truck covered all the entrances to beaches, "L" stations, Tom Thumb Golf Courses, business centers and suburban towns near the theatre.

On Thursday, the closing day of the Anniversary Week, there was a special matinee. In addition to the regular program, this matinee consisted of an old release of an Our Gang Comedy and Mickey Mouse Cartoon and Special Organ Solo. In the lobby the children were entertained by a Punch and Judy show, artist, and singing. Then they were directed to the mezzanine floor and served cake and orange juice.

At no cost, the Universal Newsreel took pictures of the entire activity of the party. Close-ups were made of the children eating their cake, the cutting of the cake and long shots of them were taken in front of the theatre. These pictures were shown the following week.

There were **1561 children** in on this special matinee, most of whom were accompanied by their parents, and they **came within 200 seats of filling the house.**

ANNIVERSARY SUPPLEMENT

Merchants paid for a four page anniversary supplement in the Howard News, a local newspaper, congratulating the Norshore theatre. A reproduction of the first page of the supplement is shown below. It carried, in addition to the congratulatory advertisements, institutional stories and pictures about the theatre and plenty of publicity on current attractions. In addition, an eight column strip on the first page of the newspaper headed a story upon the anniversary week. Reaction to the celebration was excellent, according to Manager C. E. Giesseman.

PATRONS ENJOY FREE BEVERAGES

'Old Man Summer' certainly is running a poor second to many Publix theatres, especially to the Capitol, Paramount and Victory, in Salt Lake City and the Orpheum in Ogden. Here, patrons are congregating to enjoy exceptional attractions and free cooling drinks, supplied by the theatre through the courtesy of local beverage companies. Refrigerators, and water coolers are furnished by General Electric agencies.

The free drink idea seems to be most effective at evening and midnight shows. At one theatre, it was estimated that receipts for these performances, since the inception of this service, have more than doubled. Division Advertising Director Fred E. Hamlin is urging all of his theatres to follow suit in combating the hot weather evil.

RODEO CROWDS PICK 'PUBLIX' THEATRE

The value of the consistent institutional campaign to familiarize the public with the "Publix" trademark was demonstrated during the recent rodeo in Cheyenne, Wyoming, according to a letter from C. T. Perrin, manager of the Paramount theatre there.

The crowd in attendance at the famous rodeo was a cosmopolitan one, almost every city and state in the union being represented, with many visitors from Canada and South America.

The fact that most of them associated the name of "Publix" with beautiful, comfortable theatres, courteous service and excellent entertainment was shown by the fact that, although other theatres in Cheyenne did only a normal business, patronage at the Paramount increased about 40 or 50 per cent.

Perrin writes that this was not due to an unusually good attraction, nor to special exploitation. He attributes the increase to the reputation of the trade-mark "Publix" as an institution, to the fact that most movie-goers hold the name synonymous with good shows.

"Thousands of strangers were in town," he writes, "and while standing in front of the theatre I heard many conversations similar to this one: 'I wonder how this show is?' 'This is a Publix theatre and they always have good shows.' 'Yes, there is always something to give you your money's worth.'"

In several cases, potential patrons inquired of Perrin or at the box-office, whether this was a Publix theatre. And in every instance, the affirmative answer sold a ticket.

"If there is any manager in our organization who believes that it doesn't mean money at the box-office to have a Publix signature cut in his ads and on the front of his theatre, something should be done to awaken him," Perrin concludes.

PLANTS PICTURE

Margaret Lee, publicity director of the Tudor, New Orleans, crashed the ultra-conservative Times-Picayune for the first time with a photo of a group of elderly Frenchwomen, invited to a special performance of "La Grande Mare," French version of "The Big Pond," as guests of the theatre.

FREE KISSES

Candy kisses, promoted from a local candy company, were distributed by Manager John McKenna of the Lyric, Jackson, Tenn., with a tag attached plugging "Safety in Numbers."

THIS IS GOOD ECONOMY!

John J. Friedl submits this effort of James H. McKoy, manager of the Olympia theatre in Miami, Florida, as an outstanding example of good economy. This set, placed in the lobby in advance of the playdate of "Gay Madrid," did not cost the theatre a dime! A six sheet was on hand and McKoy made the cutouts himself. The set material was on old Spanish set once used in the theatre, and the plants, birds and trees came from different spots in the theatre. The guitar and the cape for the figure of Novarro were borrowed from shops.

Real effectiveness of the set was in the lighting. Two 500 watt spots, one pale pink and the other purple, were trained from different angles above and gave color shadow effects. Two 60 watt red lamps were behind the Novarro cutout, and a row of 50 watt blue lamps behind the wall effect and the girl cutout. From the floor level on the left a 500 watt green lamp, hidden by a real palm, gave wonderful color and shadow effects.

Chicago Movie Critic Finds Story in 'Shorts'

A story appeared in the Chicago Evening American a few days ago that undoubtedly was worth cool cash money to Chicago theatres. Written by Rob Reel, movie critic, story was about the improved shorts being exhibited. Their development since talking pictures has been striking. With the advent of vaudeville acts, cartoon and singing novelties, and scenic stuff, their entertaining value has been increased a hundredfold.

But this development would have gone on unheralded for some time perhaps, had not a member of the advertising staff of Publix Balaban & Katz pointed it out to the movie critic. The latter, incidentally, was grateful for being given a tip on a subject which was highly important to her readers.

GIVES $100 PRIZE

Drawing for a $100 diamond ring kept patrons of the Majestic, Jackson, Miss., in an uproar for a week. Ring was promoted from a local jeweler by Manager Henry Seel.

THESE HELP THEATRES

While advertising contracts of the street car lines in Omaha will not permit a direct plug for the Paramount Theatre on car cards, District Manager Charles M. Pincus procured permanent display of the car-card reproduced here, as well as use of the front dashboards for current attraction copy two days a week. Card is in three colors, and certainly serves to implant the idea of taking in a show in the homewardbound citizen's mind.

SELLING "ON YOUR BACK"

BY GLENDON ALLVINE
Advertising Manager, Fox Films
(Not For Publication)

About three million people read "On Your Back" last February in Liberty Magazine. It was one of those stories that were not only read but were talked about. Whom did Rita Weiman have in mind as the leading character? Was it Madame————? Of course. Who else could it be, say those who know their Broadway.

You know the story. A story of an ambitious woman who rose from seamstress to salon modiste. And then we use the old formula to make the story—rich old men and pretty young girls, and dresses, frocks and gowns. And when her business and her stock market tips had made her very powerful, one of her cuties got mixed up with her only son for whom she had other plans.

It is a story of human heart-throbs against the most dazzling of backgrounds.

Guthrie McClintic has tied the narrative together with now a laugh, now a tear, and now a pathetic moment.

Irene Rich, a dazzling dame in gorgeous gowns, comes into her biggest role in her superb characterization as the dressmaker who rose from Hester Street to Park Avenue.

H. B. Warner almost steals the picture right out from under her in a consummate job of acting that tops anything this skillful artist has done before the microphone.

Marion Shilling, borrowed from the Paramount Studios for this picture after her work in "Shadow of the Law" plays the part of the pretty innocent who naively thought expensive gowns came without bills, explanations and drama.

And as for Mama's Boy played by Raymond Hackett, he would hardly know about life, being just out of Yale.

The title "On Your Back" is a natural for commercial tie-ups. Any department store or women's specialty shop is a legitimate tie-up for this picture.

You can do tricks with this title in type teaser ads. The lithographs and lobby displays are exceptionally colorful and striking. Select them from the press book and adapt them to your local possibilities.

Screen the picture yourself and give yourself a treat because here is one that you will talk about and do your friends a favor by recommending—no fooling!

ABOUT CANDY SALES

Published below are questions and corresponding answers pertaining to candy sales in the theatre. Perhaps the information will prove helpful in the care and improvement of candy sales.

1. **How many machines are required in a theatre?**
   Number of machines is determined by the seating capacity of a theatre.
   For seating capacity of 1000, with good spacious locations, use two machines. Below 1000 — 1 machine; 2,000 seats—3 to 4; 2,500 seats—5 to 6; 3,000 seats and up—8 to 15 machines.
2. **How should repairs on machines be made?**
   Should a candy machine need repairs which cannot be made by the manager or attendant, the Pack Shops representative should be called immediately.
3. **Where is the candy obtained?**
   The candy is ordered through Pack Shops, Inc., divisional warehouses, which follow closely the set-up of Publix warehouses.
4. **Can candy be purchased locally?**
   No. All candies must be purchased through Pack Shops, Inc., who supply only standard brand items which are nationally advertised and well known to consumers.
5. **What is the procedure for cash collections?**
   It is advisable to take the cash out of the machines every day and leave it in the safe because in some of the larger theatres, particularly in large towns, there have been cases of the machines being robbed.
6. **How many slots are there to each machine?**
   Generally 6 slots — one compartment for 25c, two at 10c, three at 5c.
   These slots are interchangeable so that, for example, the 25c slot can be eliminated.
7. **What suggestions are there in the way of animation, color, lights, etc.?**
   Where surrounding illumination is greater, there is no need for animation.
   If machine is installed in a semi-dark location, the use of animated flasher advisable.
   Use signs that are available from candy sales department. For information, write Candy Department, Home Office.
8. **Who should be placed in charge of machine and why?**
   In smaller operations, the care of vending machines can be incorporated as a particular duty for which an usher is responsible. Part of his duties would be to supervise the sales of candy, give or secure for patrons desiring such services, make periodic inspections for re-fill purposes, report any machine trouble to manager. A separate individual can be assigned this duty in larger operations.
9. **How much stock should be kept on hand?**
   Two weeks supply is left with theatre at time of installation. The amount of turnover, which can be determined from the weekly candy report, will determine amount of stock to be carried.
10. **How should candy be stored?**
    Excess supplies should be kept in metal cabinets away from radiators and plenty of air circulation around them. The base of machine has provisions for storing candy. Care should be taken that rodents do not enter these cabinets.
11. **Does the theatre require candy license?**
    No.

TIE-UP THIS ONE WITH LOCAL DEALERS

A tie-up between Charles Rogers, Paramount star, and the Salisbury Shirt company of Salisbury, Md., effected by Milton Schosberg of the Brooklyn Paramount publicity department during Rogers' personal appearance there, will reflect its benefits throughout the circuit.

The Salisbury company is one of the largest manufacturers of high grade shirts in the country. Rogers, who posed for photographs in several of the shirts, gave the company his personal endorsement and permission to use his name and pictures in advertising the product.

Life size enlargements of the photos, 22 by 28 colored enlargements and window streamers are being prepared at the expense of the Salisbury company and will be sent to 1,000 of their dealers in principal cities throughout the country.

Communicate with Jackson & Jackson of Salisbury, Md., to learn who your local Salisbury dealer is, then hop into a tie-up for window displays, ads in newspapers and special contests. Do this at once, so the benefit of the tie-up can be timed to sell your next Rogers picture.

Statistics compiled by the Men's Wear association indicate that women purchase a greater percentage of men's shirts than men. This fact increases the value of the tie-up from the theatre's standpoint and should not be overlooked in outlining details of contests or stunts connected with it.

MIDNITE PREVIEW DOUBLY HELPFUL

A stunt for the successful merchandising of the new type of talking picture, one that is excellent entertainment but has no star value, has been evolved by Eddie Hitchcock and Alex Gottlieb of the New York Paramount publicity department.

Monday night prior to a Friday opening, a midnight preview of the picture is held. The name of the extra feature is not mentioned, merely "midnight preview of a new picture." This helps build the Monday night last show gross.

Telegrams are sent to all newspaper critics, advising them that the special preview is for the purpose of enabling them to see the new picture in advance, with the benefit of audience reaction, instead of viewing it in a "cold" projection room. The critics print their reviews in advance of opening date, which has aided materially in selling pictures of this character.

A POINT TO REMEMBER

At a recent managers' meeting of the Utah-Idaho division, Division Manager Harry David urged the assembled showmen to consistently display Sunday bargain prices in the weekly institutional ads. This move would appeal to parents in bringing the entire family to the theatre in order to take advantage of the reduced rates. A point that should not be overlooked by other theatre managers!

PRECEDENT BROKEN

A front page story in the Waco, Texas, Times-Herald, which broke a long existing precedent of omitting motion picture stories in week day issues was effected by Maurice Rosenfield, manager of the Orpheum Theatre, by means of a special "With Byrd at the South Pole" preview. Photos of Byrd's homecoming accompanied the story on page one.

GIVES AWAY GUM

Beech Nut gum tie-up provided Manager L. E. Davidson of the Cedar Rapids Paramount with giveaways on the Will Rogers picture, "So This is London."

SELLING "QUEEN HIGH"

By RUSSELL HOLMAN
Advertising Manager, Paramount Pictures
(Not For Publication)

"Queen High" was originally the very funny and successful stage farce, "A Pair of Sixes." Schwab and Mandel produced it as a stage musical comedy and played it all over the country for hit runs. It went especially well in New York, Chicago and Philadelphia. Now "Queen High" reaches the screen. It is roaring comedy, with a couple of very incidental songs. (The music is introduced logically and is good music; they'll like it after they hear it; but I wouldn't advertise it in advance.)

"Queen High" introduces Schwab and Mandel as motion picture producers. The picture was supervised personally by Frank Mandel and made in our studio by our production department. Schwab and Mandel are probably the most successful hit producers in the world. They already have such stage successes as "The Desert Song," "Good News," "Follow Thru" and "Queen High" to their credit. Their entrance into the motion picture field is important. They are in via Paramount. We have another of their big hits coming—"Follow Thru," with Charles Rogers and Nancy Carroll, a big all-Technicolor smash.

Comedy and cast should be stressed in selling "Queen High."

Charlie Ruggles—who played the same role in the stage version. A ladies' legsicographer; dealer in silk stockings and fancy garters. Unmarried, but willing.

Ginger Rogers—cuddlesome cutie of "Young Man of Manhattan" and Oakie's oo-la-la in "Sap from Syracuse." The snap in the garter shop. The stenog who sees all, knows all and says plenty.

Stanley Smith—the "Sweetie" and "Honey" hero. Charlie's nephew. His idea is to put pepper into the business but his eyes are on Ginger.

Frank Morgan—star of the Broadway stage hit, "Topaze." One of America's foremost actors and comedians. Seen as Charlie's partner, business and sparring. Two minds with but a single thought—fighting.

A Dozen Beautiful Garter-Getta Girls. Always rushing into the stocking department when the arguments between Charlie and Frank get too hot and turning the hose on the boys.

Charlie and Frank bust up their partnership and cut the cards, low man to become the other ex-partner's butler. Frank wins; his queen is high. Hence the title. Charlie becomes the butler, confining most of the service to Frank's wife. It's a scream.

Smart, wise-cracking copy is the way to sell it:

"Queen High"—ace of laugh-hits. . . He took his partner's queen and started a riot of mirth....Flushes and blushes, clean-ups and mix-ups, pairs and peaches. . . . Inside Stuff on the Big Sox Market Crash. . . . Two big stocking market kings run after two queens and are taken by a joker.

Serious copy: Schwab and Mandel, Broadway's greatest hit producers, offer their funniest success—"Queen High."

Playing cards are logical backgrounds for ad art work. Letters could be written to business partners in your town inviting them to see the show and observe how one business partnership works out—Ruggles and Morgan. Make a trick herald out of a queen of hearts, with copy on the back stating this was the winning card and dope on your show.

SHORT REVIEWS OF SHORT FEATURES

By LOUIS NOTARIUS
Publix Theatres Booking Department

PARAMOUNT

THE STEIN SONG (6 min.). A Song Cartoon with Rudy Vallee's sensational hit as the piéce de resistance. It is introduced by Vallee in the opening shot with his voice being used throughout. It is a subject chuckfull of laughs and gives 100 per cent entertainment. Maintains the high calibre of entertainment typical of this Fleischer Song Cartoon series.

THE HOT AIR MERCHANT (18 min.). Here we get Ruggles as a street corner lecturer on 'Love.' As he pokes fun in a satirical vein on women and their intrigues in their efforts to ensnare men into a state of matrimony, the actual scenes of such procedure are presented in the person of an innocent young man and a designing woman. When his lecture is concluded there is a surprise finish in which Ruggles himself becomes the victim of one of the objects of his tirade. Entertaining from start to finish and will surely get laughs.

THE STORY BOOK PARADE (11 min.). Another Kiddie subject that will serve its purpose as an opening number. Scene—mother and two children. As the mother tells the stories, fairy tale characters are presented in the form of children, who sing and dance. A flashback to the trio, and, as they fall asleep—fade out. Will go well with an action picture catering to the younger element, especially children.

VITAPHONE

1009 YAMERKRAW (9½ min.). This subject may be classed with "The St. Louis Blues" and "Black & Tan." It was written by the noted negro composer, James P. Johnson. The emotional and spiritual moods of the negro are here portrayed. It is a fine piece of artistic work which presents negro spirituals in a manner which will be appreciated by 'class' audiences. The photography, which is different throughout, giving the subject a colorful aspect, is of the best. The subject is sombre and should be booked with a light feature comedy. It will undoubtedly get comment from the critics. Should be booked in class "A" houses wherever the negro is not taboo. Will not be appreciated in Second Choice Theatres.

1000 Jim McWilliams in "GRAND UPROAR" (8 min.). A burlesque on Grand Opera by this famous nut-comedian of the vaudeville stage. His yen for satire contains a laugh here and there but as a whole just fair entertainment. His name may mean something in towns where vaudeville is shown.

1004 Lee Morse in "THE MUSIC RACKET." (7½ min.). This well-known blues singer does her stuff in her own inimitable way. The hit of "Artists and Models," and "Hitchy Koo," she renders two of her numbers in a very entertaining manner; namely,

1. In the Middle of the Night.
2. Those Blues.

Supported by Leo Donnelly, with a bit of interesting production, a colorful subject is presented. Will open the show to advantage with its first class entertainment.

ORGANIZED CAMPAIGN WINS PRESS!

STURDIVANT PROVES MOVIE NEWS BUILDS CIRCULATION

Actuated by the constant re-iteration of Publix Opinion that motion pictures are news, and that newspapers should be sold on that idea to the point where they depend upon theatre news for much of their circulation-building reader interest, B. V. Sturdivant, Publicity Director of Publix-Skouras Theatres in Indianapolis, has sold the three papers there so completely, within the space of one week, that motion picture sections have doubled in size and effectiveness.

"Here's another result of constant job-ticklers which we get from Publix Opinion," Sturdivant says in reporting on the success of the campaign he carried on in accordance with ideas which Publix Opinion has set forth on a number of occasions. "Everyone knows we should have more publicity space in newspapers, but it is the company's ever-reminding 's h e e t' that spurs us on to do something about it."

Circulation Question

The Indianapolis campaign was based on the desire of every newspaper to build up its circulation, which is the most important factor in running any paper, with the exception of its paid advertising linage. The latter, particularly national linage, depends directly in its volume on the circulation which the paper can offer to national advertisers.

Study, and help from Hanff-Metzger, Inc., the aggressive advertising agency which serves Paramount, gave Sturdivant the number of film and theatrical fan publications which come into the Indianapolis territory. The total, there as everywhere else, was both appalling and astonishing, so it served as a genuine eye-opener for Indianapolis publishers so far as the reader-interest value of motion picture material was concerned.

Sturdivant's argument was that if the public eagerly paid as much as 35c per copy for fan magazines, it would certainly appreciate similar material in local newspapers. Not only would the public appreciate it to the extent of buying more newspapers and reading them more avidly, but merchants, Sturdivant told the publishers, would appreciate both the increased circulation and increased reader-interest.

Letter Opens Drive

Sturdivant opened his drive for more publicity space by sending each of the three local publishers the letter at lower center of the reproduction on this page, on June 23rd.

In it he told them of the reader-interest in motion picture news, and frankly stated his position. His arguments were backed up by the actual figures of fan-magazine circulation in the Indianapolis territory, a total which shocked the newspaper men. This letter was followed by personal interviews with each publisher, in which Sturdivant brought up all of his auxiliary arguments.

Timed Punch

The follow-up punch which landed a clean knock-out came five days later. In almost every city such as Indianapolis there is an out-of-town paper which eats into local circulation. In the case of Indianapolis, it is the Chicago Tribune. Sturdivant had watched trends in the Tribune carefully, and had bided his time to open his drive until the Tribune was featuring motion picture material in a big way. At the time the opening wedge was shot at the Indianapolis publishers, the Tribune was playing up motion pictures in splendid fashion, probably at the instigation of other Publix merchandisers in Chicago. The flashiest part of their feature material was a series of reproductions on the front page of their magazine section every Sunday, with pictures of four stars in colors, so beautifully done that they were eagerly sought by fans for framing.

Sturdivant simply mailed copies of this section to each of the Indianapolis publishers, accompanied by the letter dated June 28th, and repeated with the next Sunday's section on July 1st. These letters and enclosures clinched his arguments in decisive fashion.

Easy Success

Success of his efforts is indicated by the two front pages of the theatrical section of the Star, on two consecutive weeks. June 29th issue had a large mercantile ad on the front page of the section, an undistinguished appearance, and a relative paucity of motion picture features inside. Theatrical material inside, in fact, was limited to one full page, and small parts of two other pages.

A glance at the section's first page for July 6th, however, tells the complete success of Sturdivant's campaign. Inside, there were three full pages of motion picture news, and breakovers on several other pages.

In addition, the head on Louella Parson's daily column in the Star was jumped to two columns instead of one column, as had been the custom ever since the paper had bought the release. Daily papers also began carrying more stories and art on pictures.

Complete Change

At the present time, all three Indianapolis papers are ASKING Sturdivant for more human interest material to make theatrical sections more interesting. Circulation gains have accompanied the change in policy, and the local dailies now have a fighting chance with the fan mags and the Chicago Trib. Critic of one paper is conducting agitation for return engagements of "With Byrd at the South Pole" and "Journey's End," and filling plenty of space in doing so.

"We are not bragging about the results," Sturdivant says, "but we are certainly elated. I sincerely believe that this fine spirit of co-operation will continue just as long as we keep giving the papers suggestions as materially constructive as those which aided us in this activity."

Issues of Publix Opinion in which Sturdivant and his staff found inspiration for their commendable activity are as follows:

May 14, 1928 (editorial); March 30, '29, page 9; April 27, '29, page 11; Nov. 22, '29, page 10; Feb. 7, '30, page 10; Feb. 14, '30, page 8; March 28, '30, page 5; May 23, '30, page 9; June 13, '30, page 11.

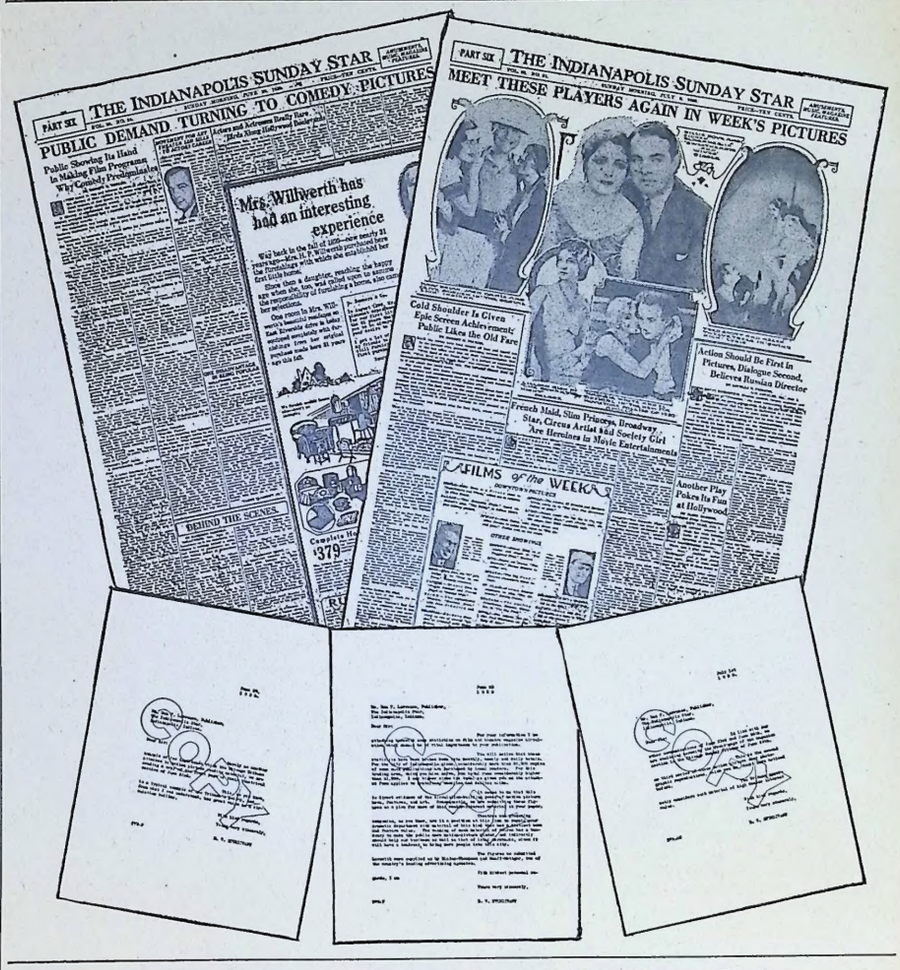
AS USUAL

Publix' personnel again proved its worth in behalf of the community, by lending support to a civic movement in Tampa, Florida. In securing pledges for a "Forward Movement" fund, sponsored by the local Chamber of Commerce, Division Director John J. Friedl reports that City Manager Harry Weiss, Manager Paul Short of the Tampa and O. G. Finley, manager of the Franklin, were highly commended and graciously thanked by the committee for their outstanding efforts.

CONCRETE EVIDENCE

Here is concrete evidence of truth of the fact which Publix Opinion has constantly re-iterated, that editors CAN be convinced of the value of motion picture news and art as a circulation-builder, if the problem is approached properly. Read on this page how B. V. Sturdivant, Publicity Director of Publix-Skouras theatres in Indianapolis, followed the counsel of Publix Opinion and tripled the amount of publicity for his theatres in the columns of three Indianapolis papers.

At the left is the front page of the motion picture section of the Indianapolis Star before Sturdivant unloosed his arguments. At the right is the front page of the same section the next Sunday, one week later. At the bottom are the three letters which, coupled with personal calls, turned the trick for Sturdivant, and which will turn the trick for you if you use them as wisely! Use your magnifying glass on them.


PART SIX
THE INDIANAPOLIS SUNDAY STAR
PUBLIC DEMAND TURNING TO COMEDY PICTURES
Mrs. Willwerth has had an interesting experience
PART SIX
THE INDIANAPOLIS SUNDAY STAR
MEET THESE PLAYERS AGAIN IN WEEK'S PICTURES
Cold Shoulder Is Given Epic Scenes Achievement; Public Likes the Old Fare
FILMS of the WEEK
Another Play Pokes Its Fun at Hollywood

SOME LIGHTING POINTS TO REMEMBER

For low mounting, place lamps close together.
For high mounting, place lamps further away.
Shadows and colors on pictures and objects, properly used, create very pleasing effects.
Get natural colored lamps for coves, foots, borders, etc., not sprayed lamps.
Inside color spray for outside lighting is better than outside frosting.
It's not desirable to continually move lamps of high wattage. (Decreases life.)
New York Underwriter's code demands 1/20 foot candle power in auditorium during picture.
Never have bright light sources in the vision of audience.
Contrast correct color on colored object to produce 'punch' effect.
Color shadow effects are very pleasing and entertaining.
Choose dimmer according to wattage used. (Rated capacity.)
One percent drop in voltage means 3 percent drop in lighting efficiency.
Use a few lamps of high wattage rather than many lamps of small wattage.
Scour reflector fixtures periodically to insure maximum lumen efficiency.

Prize Loafing Sells Picture in Florida

"Loafing" is what you may call it, but still results warranted its usage in St. Petersburg. Walter Morris, manager of the Florida theatre, got the local baking company to insert printed sheets bearing "Paramount on Parade" copy, beneath the wrapping paper on each loaf of bread.

On the printed sheet was also the name of one star in the picture, and guest tickets were awarded as prizes to the people bringing in two sheets with the name of the same star on both.

Schosberg Predicts Candy Sale Increase

Although operation of the candy sales machines is functioning smoothly in theatres where they have been installed, possibility for an increase in gross sales of at least one-third were outlined by M. Schosberg, candy department head, in a recent meeting with assistant managers at Chicago.

Substitution of items in popular demand for those which are moving slowly will boost sales, he said, and results are being obtained by use of trailers and by installation of illuminated signs above the machines. Keeping the machines filled, keeping the stock fresh and supplying patrons with change are other important factors which will greatly help to increase sales.

Stamped Messages Reach 4,000 Patrons

With merely the expense of a rubber stamp, Manager H. C. Brown of the Modjeska, Augusta, Georgia, cleverly requested 4,000 local residents to "Hold Everything For Hold Everything." The message was stamped on 1,000 paper bags at the chain grocery stores, and on the paper napkins of ten of Augusta's best restaurants.

PERRY'S RISE IN PUBLIX IS METEORIC!

WEST COAST DIVISION HEAD ROOTED TO SHOW BUSINESS FROM EARLY BOYHOOD DAYS

Small town Hoosier clergymen, as a general rule, are not the most inseparable bosom friends of the motion picture industry. One of them, however, did the industry generally and Publix in particular, a great service. He was responsible for bringing into this world, Charles C. Perry, Division Director of the West Coast and one of the greatest, squarest, ablest, most likeable and general all around "regular guys" that ever stalked out of the Corn Belt.

Ministers' sons are usually a scalawag lot. Goaded by their inhibitions, they usually do a lot of things that wouldn't look so well in the sober pages of this official company publication. Anticipating the curiosity of his readers on this point, Your Editor has made a close survey of Perry's private and public life but regrets to report that he has found it in no way less circumspect than the life of the son of a saloon keeper, street car motorman or any other normal mortal. He has, however, discovered one great and fatal weakness.

Strange and persistent rumors have floated about in the Northwest that every three or four years, Perry would steal away with mysterious bundles and rods to the great virgin woods of that section and there, in the solitude of Nature's arched, majestic temple, would perform certain weird, esoteric rites consisting mainly of lying prone on the back near a stream, with face turned toward the skies, eyes closed and mouth slightly open, emitting queer throaty gurgles periodically interspersed by a faint, eerie whistle. Also, he has been known—this rumor, by the way, is unconfirmed—to lie occasionally about both the quantity and quality of the fish that he caught. Aside from these few serious deviations, however, his record is for the most part a clean one.

Born In Lafayette

Appropriate to the progeny of a spiritual man, it was on All Souls Day, 1887, in the little hamlet of Lafayette, Indiana, that Perry first saw the light of day—or maybe it was night. The records aren't clear on this point. His father was a travelling minister so that his early schooling was scattered over three states, Indiana, Wisconsin and Nebraska. Happening to be in York, Nebraska, when he finished public school, he went to high school in that town and later attended York College.

In those days, some forty years before ministering became an industry with million dollar ace houses spotted in key centers, elaborate service staffs, meticulous front house operations, sumptuous overtures, organ solos, chorals, stage shows of meritorious production value, shorts and an occasional feature in the Community Room, the salary of an humble itinerant man of God was not much to shout about. Consequently, to bolster up the family's budget, young Perry had to work while he was going to school. He got a job as an usher in the local theatre, peddled hand bills on "St. Elmo," pasted lurid posters on "No Mother To Guide Her" and upset huge bags of torn white paper from the flies of the York Opera House that jerked plenty of tears as the beautiful but erring daughter was pushed out in the bitter cold with her "che-ild" and told "never darken my door again" in "East Lynne." Being extremely soft hearted, once in a while he dropped a tear himself.

While in the middle of his college course, the family moved again, this time to Minnesota. Perry left college and moved with them. He decided to learn telegraphy, did so and worked as an operator for some time when the lure of the Big City, which had been bothering him for some time, finally got him. The "Big City" in that vicinity was Minneapolis and one day, with his carpet bag firmly clasped in one hand, and the family umbrella in the other, he bade a tearful farewell to his folks and departed to make his own way in the world.

In The Big City

The first outpost of the "world" in the big city was the office of a railroad company. He worked for some time in the Economy Department of the Minnesota Transfer Co. Bred from his early youth to the excitement, bustle and crowds usually found around theatres, the railroad office, located in a remote and quiet suburb of town, proved too dull for him. He wanted to be right in the middle of things. The United Cigar Store people having the same objective, he got a job as clerk in one of their stores right on the main stem. But the bustle alone didn't satisfy him long. The virus of show business had bitten him at a tender age and it was hard to eradicate. While automatically counting out coupons, or passing cigarettes over the counter, he dreamed of the footlights, the bustle back stage, the smell of grease paint, the taut tension before the curtain arose on the first night.

The chief tragedian and director of a repertory company being one of his steady customers for Pittsburgh stogies, it was not long before the aspiring Thespian had wheedled a job out of him and, as a full fledged actor, played juvenile leads for several repertory companies. Invariably, they were miserable flops. Perry insists that the rest of the cast was also lousy and that, in all fairness, he shouldn't be held solely responsible.

He decided to return to Minneapolis where, at least, a mess of dishes could be washed once in a while for a meal. Here, he got a job with the Jesseline Rogers Stock Co. then playing at the Lyceum Theatre. The handsome juvenile with the marcelled eyelashes little dreamed that thirteen years later he would be manager of that same theatre, converted into a moving picture house. When this company folded up, he went on a barnstorming tour with other stock companies. The precarious life of the actor didn't appeal to the logical, balanced mind of the young man. He wanted something more stable to build his future upon. He decided to learn the business end of the theatre game. So he got a job as chief usher at the Gaiety Theatre, a new burlesque house which had just opened.

Becomes An Usher

It wasn't the easiest thing in the world for the young juvenile who had sensed a hundred feminine heart beats throb every time he stepped on the stage to resign himself to the task of muscling tobacco-chewing palookas about in the lobby and aisles of a burlesque house. Yet that determination, self control and courage which has caused Perry's phenomenal rise in show business went into action right then. He adapted himself to the work so well, and showed such a live interest in the operation of the theatre as a whole that it was not long before he was promoted to assistant treasurer. Shortly after, Perry went with the Sullivan and Considine "Unique" in Minneapolis, as assistant treasurer and then was promoted to treasurer of the Orpheum in St. Paul.

About that time, a young man by the name of "Roxy" was astounding the natives of Minneapolis with a deluxe motion picture theatre, which was the old "Lyceum" under an unrecognizable disguise. The theatre was making money. Young Perry got an idea. He borrowed a couple of hundred dollars from his dad, and together with the treasurer of the Auditorium and a stage hand, assembled $600 and went to Sioux City to do the same thing there. The three young fellows made a deal with the owners of the Grand Opera House there and started in to "deluxe" that relic for a movie house. Six hundred dollars, even in those days, left something to be desired as a stake with which to go Roxy baiting in de luxe operations, and the inevitable happened. It was a terrific flop. But Perry got some valuable training and a few good ideas which stood him in good stead later. He returned to St. Paul and got a job as treasurer of the Empress Theatre. In 1916, he first entered the managerial class, as assistant manager of the Garrick Theatre, St. Paul, a Finkelstein and Ruben deluxe motion picture house. Some time later, the owner of the Strand, Milwaukee, came to St. Paul looking for a good manager and hearing Perry's name on everyone's lips, gave that young man the job. He was now a full fledged manager of a de luxe house.

Parade of Progress

Except for a slight interruption during the war, when Perry was picked out of the ranks and assigned to manage the Liberty and Columbia Theatres at Camp Upton, Perry's rapid and startling parade of progress started. Returning after his discharge to manage the F & R Strand, Minneapolis, one and a half years later, he took over the Lyceum. Then he went to Winnipeg and opened the Capitol Theatre for Famous Canadian Co. there. He came back with F & R as manager of the Capitol in St. Paul, their ace house, and remained with them, managing many of their ace houses, until he joined the Saxe Enterprises, now Fox Midwesco, as district manager of all Wisconsin houses except those in Milwaukee. He went to Pasadena for Fox as manager of their three houses there. Here, his exceptional work attracted the attention of Ralph Crabill, who took him to San Francisco as manager of the Granada.

Once in Publix, Perry's meteoric rise became accelerated. Transferred to manage the Newman Theatre, Kansas City, he became City Manager when the Royal opened. Ninety days later he became district manager of Denver and Kansas City. Four months later he was transferred to Rochester, N. Y. as district manager of the northern New York district, including Rochester, Syracuse, Buffalo and Toledo. One year later he was assigned to his present post as Division Director of the West Coast.

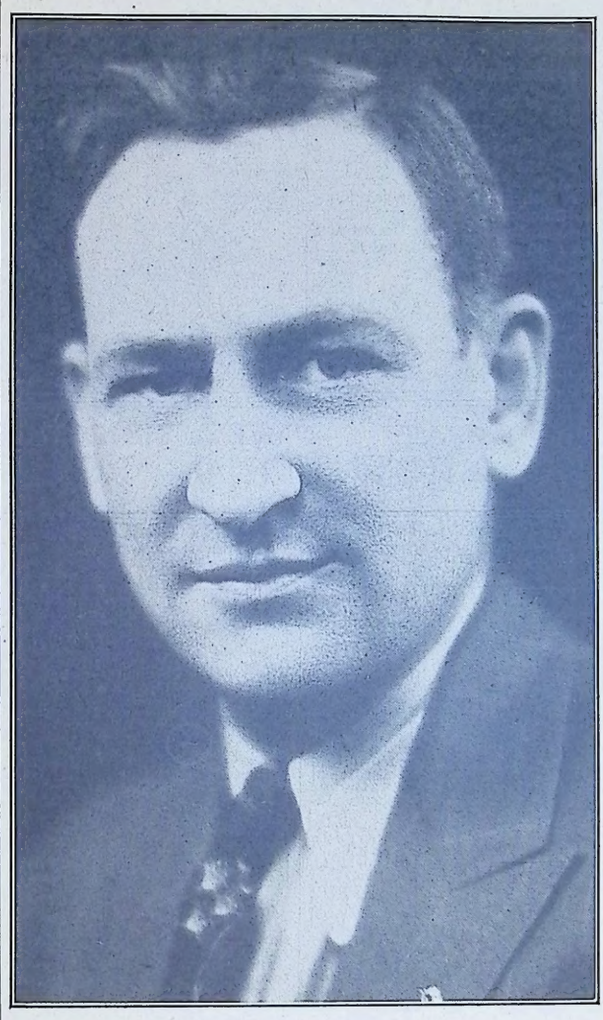
Fully Qualified

Rapid as these promotions have been, a survey of his past experience shows us that there is nothing phenomenal about them. Firmly rooted to the theatre from his early childhood, engaged in various occupations requiring energy, resourcefulness, courage, determination, quick thinking, ability to make decisions and to stand by them, thoroughly grounded in the operation of de luxe theatres, he instantly had quick and easy control of every situation almost as soon as he put his feet under the desk of every new post to which he was assigned. The fact that he is a "regular guy," that he has a personality that draws people to him and makes everyone want to kill himself for him, helped a lot. It is not to be deduced from this that he is a back-slapping sort of a fellow. He's a hard driver. He drives himself hard and expects the same pace from those under him. But never are any of his juniors conscious of the fact they are being driven. Just by being anywhere in his vicinity is sufficient for them to get the contagion.

Perry is a married man. As intimated in an earlier paragraph he likes to fish and hunt, particularly in his beloved northwest woods, where he finds delight in losing himself from civilization, every once in a while. Sometime during his busy early career, he found time to play professional baseball, as an outfielder in the Minnesota Wisconsin League. He can't play a tune on any musical instrument but has an infallible ear for music and can spot things that are wrong in overtures, organ solos, etc. He learned this while doing all his own productions. He is a pleasant faced, dark haired chap who walks about the Home Office in his shirt sleeves and a wide, friendly grin. Invariably, wherever he goes, there is always someone to point the finger at him and say: "There goes a great guy!"

KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



CHARLES C. PERRY
West Coast Division Director

'COATLESS LUNCH' GIVEN PUBLICITY

Eating lunch in one of New York's better restaurants during the recent hot spell, Eddie Hitchcock, director of publicity for the New York Paramount, noticed that sweltering men patrons of the place all wore their coats, while the women were cooler with their thin dresses. That gave Eddie a hunch.

The following week, Jesse Crawford, organist at the Paramount, was host at a "coatless luncheon" in the lobby of the theatre. Newspaper critics and columnists were the guests. The luncheon itself was promoted in a tie-up with a restaurant proprietor.

A flock of institutional news stories and photographs was a result of the stunt, while mention of the "coatless campaign" was made on several radio hours, with the Paramount theatre given its share of the credit.

The following towns in Texas are now operating on Sunday: Abilene, Brownwood, Denton, Paris and Tyler.

'SOUND' INFORMATION

ORDERING INSTRUCTIONS

by DR. N. M. LA PORTE
Director, Department of Scientific Research, Sound and Projection

This is a supplement to Sound Department Bulletin No. 1, Issue No. 1, of May 12, 1930.

Replacement:

Requisition for supplies, form P-763, must be issued immediately to cover the replacement of material returned for the following reasons:

(a) Condemned as unfit for further service by the ERPI Service Engineer.
(b) Condemned as unfit for further service by the Paramount Publix Sound Engineer.
(c) All defective material returned by the theatre personnel.
(d) All other material, regardless of the reason of the return, if you want it replaced.

Additional Material:

All additional material, of any and every kind, must be ordered on a Requisition form P-763.

No Shipment:

No materials of any nature will be shipped without a requisition regardless of whether equivalent material has been returned or not.

Disposition of Requisition:

Requisitions should be mailed to your district Maintenance Supervisor immediately after issuance. This should not be neglected under any circumstances.

Strict Compliance:

By issuing and mailing your requisition in strict accord with this procedure you will eliminate such expenditures as:

(a) A possible shut down of your theatre.
(b) Special messenger service to deliver "rush" orders.
(c) Long distance and local telephone calls.
(d) Telegrams.
(e) Any other expediency expense that may be necessary in trying to prevent a shut down.

Additional Expenses:

The handling of RUSH orders in your district office and your district warehouse add considerable expense to their operations which is charged to your theatre. Therefore, theatre managers should issue requisitions and mail them as early as possible as stated under "REPLACEMENT" in this bulletin.

Man In Lion Costume Plugs "Social Lion"

"The Social Lion" was the sociable lion in Shreveport, La., when that picture played at the Strand Theatre. A stunt, planned by Manager A. Parkes Brown, whereby a debonair youth, riding in an appropriately bannered roadster, alongside a uniformed chauffeur, was accompanied by a man in the rumble seat dressed in realistic lion's costume, proved to be a real attraction getter. The car stopped at various points in the downtown district to allow the 'lion' to perform for the onlookers.

BASEBALL SCORE CARDS

Herald devised by J. Stone Hadden of the Paramount, Joplin, Missouri, is the official scoreboard for all games played by the Joplin Baseball Club. Current and coming attractions plugged at each game.

'BORN RECKLESS'

A wrecked car, appropriately bannered, was towed through the streets of Omaha as a ballyhoo for "Born Reckless" at the State. Roy Felker is manager.

500 WINDOWS

Dairy tie-up effected by William Exton of the Toledo Paramount carries with it posters in windows of 500 dealers. One-half devoted to ice cream, other to current picture scene-still and theatre copy.

Fortune Teller Adds to Matinee Grosses

An average of 140 fortunes were read at each matinee by "Cinderella," used by Manager A. P. Conroy at the Riviera theatre, Chicago. The matinee attendance during the week the seeress was used was better than it had been for six weeks.

A beautiful Arab tent, richly colored hangings made an appropriate setting for the fortune teller, while tea was served with all necessities provided by a neighborhood tea shop.

New Song Hits For Aug. 16 Broadcast

Light and tuneful dance melodies for warm weather evenings will be the feature of the Paramount Publix radio hour Saturday night (August 16) when the regular weekly offering is broadcast from station WABC, New York, and over the national network of the Columbia Broadcasting System at 10 P. M. (E. D. S. T.)

The melodies will be played by the Paramount Publix orchestra under the direction of Paul Ash. Paul Small, tenor; Jesse Crawford, organist and the Foursome Quartet also will be heard on the hour.

The complete program:
"Shoo The Hoodoo Away"
"Nobody's Using It Now"
"Little White Lies"
"Caliente"
"It Seems To Me"
"Stampede"
"Tango"
"I Owe You"
"I'm Yours"
"Tiger Rag"
"F'r Instance"
Organ Solo
Jesse Crawford
"Love Among The Millionaires"
"Songs of Yesterday"
"Hot 'n Bothered"
"Paramountiana"

PROJECTION GLOSSARY

Every manager should know the meaning of certain terms used by the projectionist in connection with his work. Each week Publix Opinion will print a short list of definitions of these terms with which the manager and projectionist are likely to come more or less frequently into contact. Do not regard these as reference lists, to be consulted when in doubt. Familiarize yourself with them each week! Study them TODAY, so you will recognize and understand each term tomorrow!

Beam of Light: A bundle of light rays. A pencil or line of light of greater area of cross-section than a single ray.

Blowing a Fuse: The melting of a fuse usually due to overload, though it may be caused by mechanical heat generated by poor electrical contact of the fuse with its contacts.

Brush: A device for making electrical contact between the rotating commutator of a generator and the stationary circuit wires. Brushes are made from carbon, copper wires, copper strips and copper gauze, but carbon brushes are most largely used.

Brush Loss: Loss, in watts, due to lack of perfect electrical contact between brush and commutator. May be greatly increased by dirty brushes, dirty, rough commutator, or lack of sufficient pressure between brushes and commutator.

Buzzer: An electric signal which makes a buzzing sound.

B. X.: A flexible metal tubing for the protection of electric wires, much used for interior work. A flexible metal conduit.

Cable: A single copper wire, or strand of such wires, heavily insulated and covered with a metal sheath, usually of a lead composition.

Cam: A revolving disc fixed to a shaft and designed to impart to a second element, with which it is in constant or intermittent contact, a variable motion or an intermittent motion.

Candlefoot: (See Foot Candle)

Carbon Arc: A voltaic arc occurring between carbon points, as in an arc lamp.

Carbon Electrodes: The carbons used in an arc lamp.

Carbon Jaw: The jaw of an arc lamp by means of which the carbons are gripped and held.

Carbons: The carbon rods or pencils used in an arc lamp.

Carrying Capacity: The greatest number of amperes an electrical conductor can safely carry.

Cement, Film: A cement, or chemical solvent by means of which two pieces of film may be joined or spliced together. All film cements are volatile, therefore must be kept tightly corked when not in use.

Change-Over: In projection, the act of changing from one projector to another, preferably without interrupting the continuity of projection.

Chattering Brush: The rattling of a brush on the face of a commutator, usually caused by the same being loose in holder.

Chromatic Aberration: That quality of a lens which causes it to separate white light into its primary colors, focusing different color waves at different points or distances from the lens.

Circuit Breaker: A device, somewhat similar to a switch, by means of which a dangerous variation in current flow will operate electro magnets and open the circuit. Circuit breakers are made to operate both for over-and-under-load.

—"MEET THE BOYS!"— KNOW YOUR ORGANIZATION

HARRY L. NACE

The lure of show business beckoned to Harry L. Nace, district manager in Arizona, at the time he proudly boasted of entering his teens. For at the age of 14, Nace left home and migrated to York, Pa., where, shortly afterwards, he made his debut into the theatrical industry as a "death defying, never-attempted-before acrobat." Little did he dream that this taste of ballyhoo had ushered him into a career of adventure, success, failure, and then success again.

Harry L. Nace

His gymnastic ability brought him in contact with innumerable travelling circuses and shows, chief among which were Sells-Floto, Norris & Rowe and Campbell Brothers shows. After a turn of two seasons in vaudeville, Nace, in 1913, lost the savor for "riding the rails" and settled in Phoenix, Ariz., as doorman of the Airdome theatre. His following years read like a "Risen From The Ranks" novel. After managing several theatres in that town, Nace associated himself with J. E. Rickards to form a partnership that lasted until Publix acquired the Rickards and Nace Amusement Enterprises, which in 1929, boasted of operating the finest theatres in Arizona.

ALLAN E. DUMMER

Allan E. Dummer, manager of the Strand and Orpheum theatres, Minot, North Dakota, has centered seven of his eight years in the theatre business in Fargo, North Dakota. The other year has been spent at his present position.

Allan E. Dummer

In 1922, Dummer entered show business as doorman of the Garrick. He remained at this house for two years and then, desiring a better chance, for advancement, entered the ranks of F. & R. as doorman of their Fargo Theatre. He also served in other capacities at this operation before he was promoted to the State, as house manager. He was later transferred to the Fargo, in the same capacity. When Publix acquired F. & R. interests, Dummer was assigned his present post.

HARRY GREENBERG

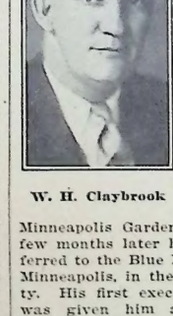
Through the course of Harry Greenberg's comparatively short theatre career, he has worked in every department of every type of operation. Greenberg, present manager of the Wisconsin in Eau Claire, entered show business in 1922, as usher for the McKallor Theatre interests at Grand Forks, N. D.

Harry Greenberg

During the next few years, while Greenberg rose through the ranks, his operation changed hands several times. In 1928, he was transferred to Sioux Falls, S. D. He remained there for one year and then joined the Finkelstein & Ruben forces as manager of the Eau Claire, his present position. When Publix acquired that organization, Greenberg was retained as manager. Greenberg has managed vaudeville, road show, concert, stock and program picture operations.

WM. H. CLAYBROOK

Getting a taste of the theatre as ticket taker while working his way through La-Crosse Wisconsin Normal, so whetted the appetite of William H. Claybrook, manager of the Unique, Minneapolis, that he has since devoted his vocational efforts to that industry.


W. H. Claybrook

On October 4, 1922, Claybrook received his first full time job in the theatre. He was employed by Finkelstein & Ruben as doorman of their Minneapolis Garden Theatre. A few months later he was transferred to the Blue Mouse, also in Minneapolis, in the same capacity. His first executive position was given him at the Aster Minneapolis, where he was made assistant manager. He later was promoted to manager of that theatre and the Unique. Claybrook then joined the Clinton Myers Co., as manager of the Duluth Sunbeam. When Publix acquired that chain, Claybrook was transferred to his present operation.

RAY P. ALLISON

Ray P. Allison, manager of the Texas, San Antonio, first entered the theatrical business as a motion picture operator in Los Angeles, in 1914. Allison has devoted most of his theatre activities to publicity and exploitation as a free lance and also in the employ of several large companies.

R. P. Allison

Upon receipt of his honorary discharge from the Army in 1919, Allison was engaged by the Goldwyn Pictures Corp. as district publicity director in Salt Lake City, Utah, and Denver. Three years later he became advertising manager and assistant manager of the American, Colorado Springs, where, in 1925, he was promoted to manager. The following year was spent doing free lance publicity work for road show attractions in Colorado and Wyoming. Publix employed Allison in February, 1929, as director of publicity for San Antonio theatres. At the end of that year he was appointed manager of the Aztec, in the same town. Several months later he received his present post.

A. J. DAMON

A. J. Damon, city manager in Chicago Heights, Ill., is a veteran showman, having started his theatre career in Rockford, Ill., in 1908, as usher in the Bijou. With the exception of his present position, Damon has always worked in Rockford.

A. J. Damon

Damon rose to the position of assistant manager of the Bijou, before being assigned to the newly built Orpheum. When the Finn and Heiman interests purchased that theatre, he was transferred to manage the Majestic, operating under a stock house policy. Two years later, Damon was promoted to manage the Palace, which had just opened. He remained here for fifteen years, during which time the theatre changed ownership three times. His thorough knowledge of the community's amusement wants, acquired during his extended stay in Rockford, set him in line for his present assignment, which he received December, 1929.

Three Full Roto Pages Obtained on Byrd Film

Through special arrangements with the Indianapolis Star, effected by B. V. Sturdivant's advertising department, the rotogravure sections of that paper carried full pages of Byrd art for three Sundays prior to the opening of the picture at the Circle Theatre. Paper gave theatre name and playdate on each occasion, at no cost to the theatre.

Another feature of the campaign was a miniature automobile from a local radio station, which covered the city for a week, broadcasting news about the expedition and picture as well as carrying a sign on the picture on its top. No cost to theatre.

PROMOTES GUM

J. H. Marchand, manager of the Publix Saenger, Mobile, distributed 5000 sticks of chewing gum to outgoing patrons for "The Big Pond." Promoted gum from Bee Bee Confection Company, 32 Bates Street, Dayton, Ohio.

MANY "EFFECT" DESIGNS AVAILABLE

With a great variety of effect slides available to them, Publix showmen are enabled to "dress up" their shows with Brenograph or stereopticon machines, obtaining effective and economical presentations which mean extra money at the box-office. On this page and on the two pages following are reproduced the various effect designs which may be ordered from Harry Rubin's department. Rubin has issued the following suggestions concerning use of the slides:

The effect slides can be used in two ways. The slides are made up in positive and negative. One way to use the slides is to put both slides on together. The other way is to put either the negative or positive slide on, this giving one effect. Then by adding the other slide in the effect machine, another effect will be obtained. It is also possible, in using an effect slide, to get either a day effect or a night effect simply by employing different color gelatines.

When using effect slides never show a blank screen or close in on a blank screen. Fade effect slides on your front house curtain slowly and then when the curtains open, the effect is already there on the screen for the audience to see. When closing in, draw in the curtains and then fade the slide out slowly.

The procedure for effect slides is to project the effect on a magnascope screen a few seconds before beginning the film, to register an atmospheric impression on the audience. Then project the picture onto the effect. The effect is generally kept on the big screen until the main titles, credit titles and cast of the film is run off. At the end of the titles, the magnascope screen is drawn down to the standard size picture screen and the effect dissolved from the effect machine.

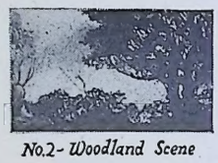
Effect slides of suitable design are particularly helpful when desiring to present short-length material, such as novelties, trailers, musical or singing numbers, etc. In this connection, it is necessary to block out the center of the slide to allow for the picture. It is also preferable to keep the effect slide on during the entire subject. In blocking out the slide, it is necessary that the picture fits perfectly into the blocked out portion of the slide, when both effect and picture appear on the screen. When this is properly done, you get an illusion of depth.

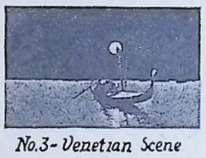
Effect slides are invaluable in organ recitals and presentations. Effect slides are projected on the full magnascope screen, using suitable designs and color combinations, and kept on the screen throughout the entire recital. Word or letter slides can be superimposed on the effect design with the regular stereopticon. This serves as a colorful background. By changing effects weekly you can always have an interesting variety to give your patrons.

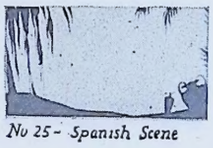
Slide effects are also used to produce atmospheric effects on front curtains while musical overtures or prologues are presented. These front curtains, however, must be constructed of material that will take projection.

Color wheels can be used on designs adapted for them. Also in conjunction with the effect slides moving effects can be used, such as clouds or water ripple, etc., on designs suitable for them.

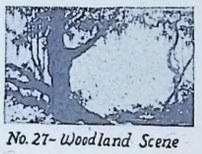
No. 1 ~ Autumn Scene


No. 2 ~ Woodland Scene


No. 3 ~ Venetian Scene

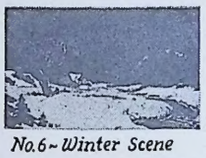

No 25 ~ Spanish Scene

No 26 ~ Southern Scene


No. 27 ~ Woodland Scene

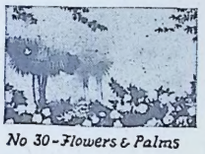
No 4 ~ Fantastic Design

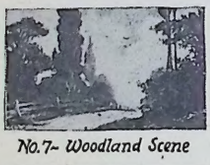
No. 5 ~ Woodland & Water


No. 6 ~ Winter Scene

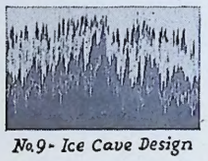
No. 28 ~ Water Scene & Marine

No 29 ~ Golfers


No 30 ~ Flowers & Palms

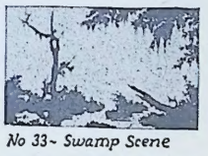

No. 7 ~ Woodland Scene

No. 8 ~ Woodland & Water


No. 9 ~ Ice Cave Design

No. 31 ~ Flowers and Trees

No. 32 ~ Garden Scene

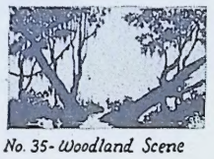

No 33 ~ Swamp Scene

No. 10 ~ Cabin ~ Woodland

No. 11 ~ Woodland Scene

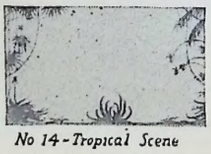
No. 12 ~ Fantastic Design

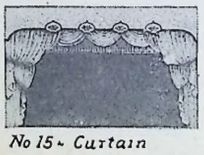
No. 34 ~ Arch


No. 35 ~ Woodland Scene

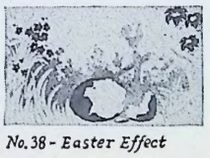
No 36 ~ Vase with Roses

No 13 ~ City Skyline

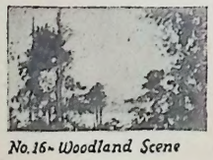

No 14 ~ Tropical Scene


No 15 ~ Curtain

No 37 ~ Vase with Lilies


No. 38 ~ Easter Effect

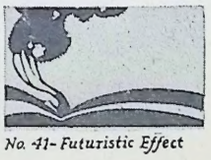
No 39 ~ Easter Effect

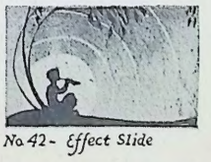

No. 16 ~ Woodland Scene

No. 17 ~ Spanish Scene

No 18 ~ Spanish Scene

No. 40 ~ Lilies & Candles

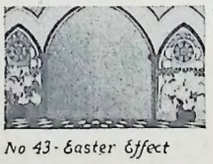

No. 41 ~ Futuristic Effect

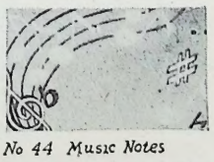

No. 42 ~ Effect Slide

No. 19 ~ Spanish Singer

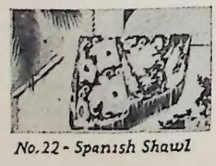
No 20 ~ Spanish Scene

No. 21 ~ Spanish Dancer


No 43 ~ Easter Effect

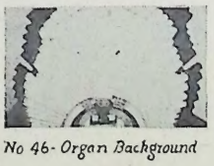

No 44 Music Notes

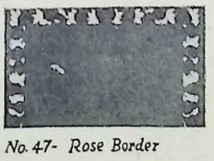
No. 45 ~ Window & Mountain


No. 22 ~ Spanish Shawl

No. 23 ~ Spanish Couple

No 24 ~ Lady & Fans


No 46 ~ Organ Background


No. 47 ~ Rose Border

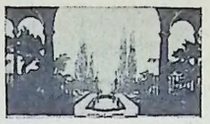
No. 48 ~ Microphone

No. 49~ Hunt Scene

No. 50~ Hunt Scene

No. 51~ Rose Arbor

No. 85~ Porch & Garden


No. 86~ Arch and Garden

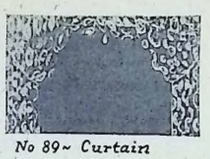
No. 87~ Small Arch & Garden

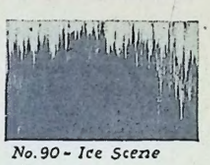
No. 52~ Moon and Stars

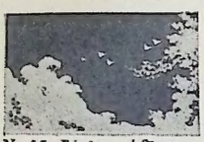
No. 53~ Love Scene

No. 54~ Silhouette

No. 88~ Palm Trees


No. 89~ Curtain


No. 90~ Ice Scene

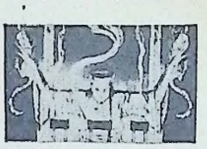

No. 55~ Birds and Trees

No. 56~ House and Lawn

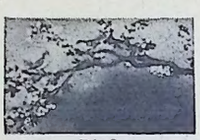
No. 57~ Woods & Water

No. 91~ Trees & Moon Scene

No. 92~ Dragon

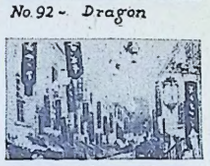

No. 93~ Chinese Character

No. 58~ Birds


No. 59~ Birds

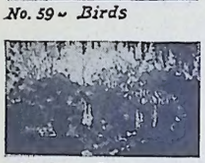
No. 60~ Sugar Cane Lane

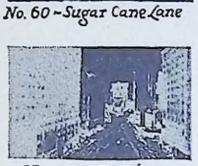
No. 94~ Colonial House

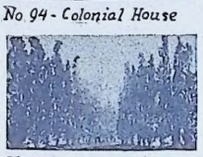

No. 95~ Chinese Street

No. 96~ Archway

No. 61~ Fireside Scene

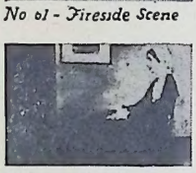

No. 62~ Flowers


No. 63~ Broadway


No. 97~ Poplar Trees

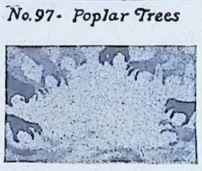
No. 98~ Arch & Garden

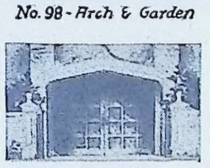
No. 99~ Ice Scene

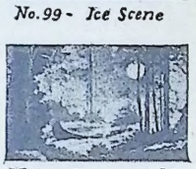

No. 64~ Mothers Day

No. 65~ Mothers Day

No. 66~ Trees

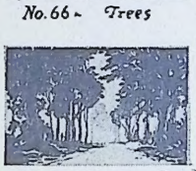

No. 100~ Hands

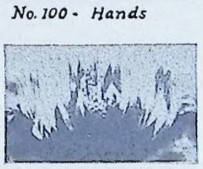

No. 101~ Doorway

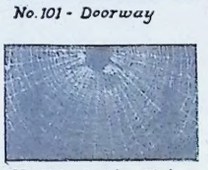

No. 102~ Canoe Trees Moon

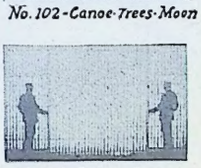
No. 67~ Landscape

No. 68~ Tapestry


No. 69~ Country Road


No. 103~ Flags of Nations

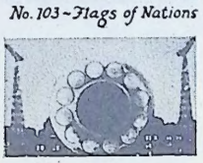

No. 104~ Spider Web

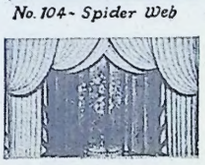

No. 105 Prison Scene

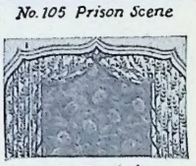
No. 70~ Birds and Trees

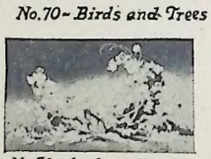
No. 71~ Trees

No. 72~ Oak Trees


No. 106~ Microphone


No. 107~ Curtain

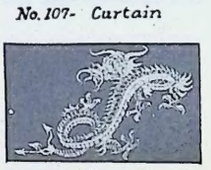

No. 108~ Curtain

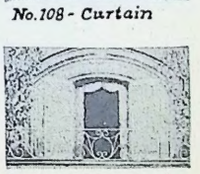

No. 73~ Leaf and Butterfly

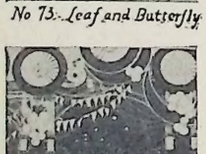
No. 74~ Leaf and Pots

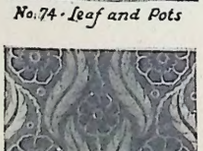
No. 75~ Oriental

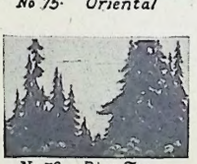
No. 109~ Chinese Character

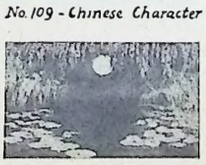

No. 110~ Dragon


No. 111~ Balcony Window

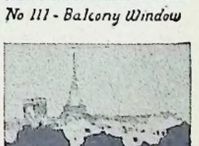

No. 76~ Luna Park

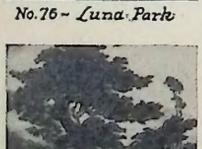

No. 77~ Rose & Leaf Pattern


No. 78~ Pine Trees


No. 112~ Water Lilies & Moon

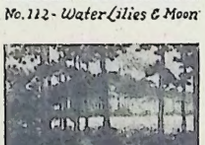
No. 113~ Music Background


No. 114~ Skyline of Paris

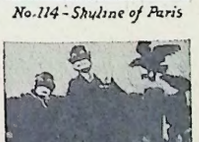

No. 79~ Oak Trees

No. 80~ Trees & Garden

No. 81~ Circus Tent

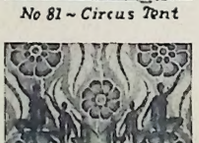

No. 115~ Cotton Field

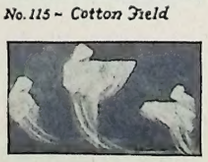
No. 116~ Desert Scene


No. 117~ Two Black Crows

No. 82~ Ship

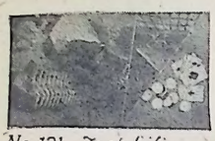
No. 83~ Camel and Sand


No. 84~ Dance of Life


No. 118~ Ghost Scene

No. 119~ Crazy Quilt

No. 120~ Garden Scene


No. 121 Fast Life

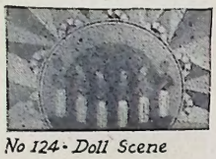
No 122- Street Scene

No. 123 - Harold Lloyd

No. 157- Singing Cartoon

No. 158 - Prizefight Ring

No. 159- Entrance to Castle

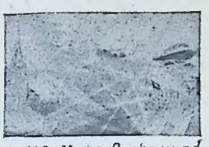

No 124 - Doll Scene

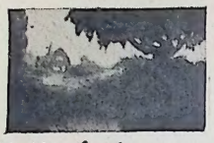
No 125 Street Scene

No 126 - Calendar

No. 160 - American Flag

No. 161 - Irish Background


No. 162 - News Background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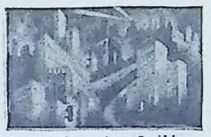
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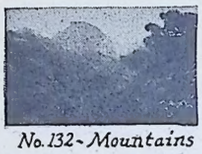
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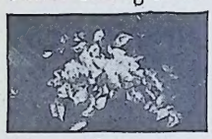
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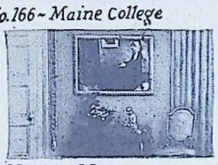
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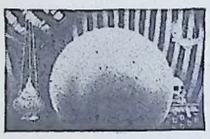
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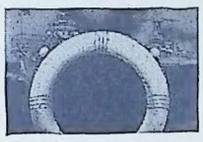
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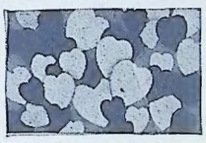
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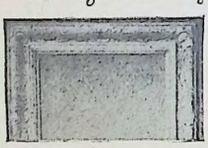
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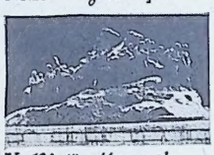
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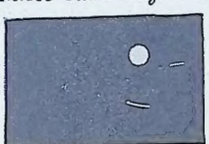
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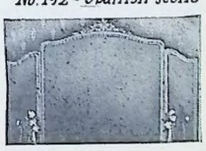
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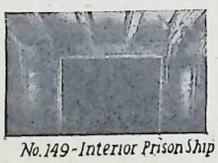
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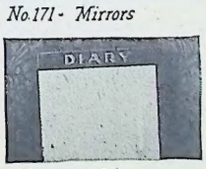
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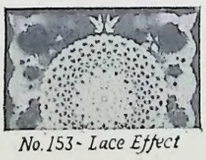
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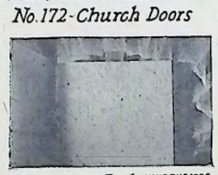
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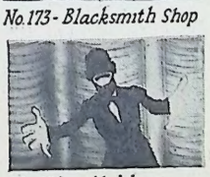
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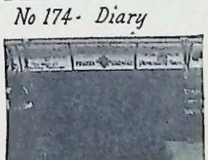
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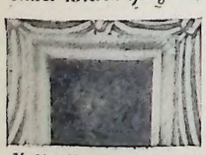
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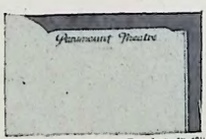

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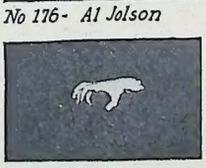
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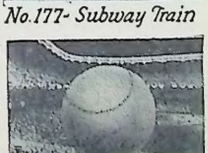
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YOU HAVE THE MERCHANDISE *SELL IT !*

Publix Opinion

The Official Voice of Publix

YOU HAVE THE MERCHANDISE *SELL IT!*

Vol. III — Publix Theatres Corporation, Paramount Building, New York, Week of August 8th, 1930 — No. 48.

I want everyone in Publix to know that his efforts will be watched with unusual care during the crucial period of the school reopening slump, so that we may know just where our weaknesses and our strong points lie. I have every confidence that the latter will be in the overwhelming majority.

—DAVID J. CHATKIN, General Director of Theatre Management

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, *President*

A. M. BOTSFORD, *Dr. Advertising* BENJ. H. SERKOWICH, *Editor*

Contents Strictly Confidential

AN IDEA SPREADS!

When Mr. Katz recently unburdened himself of his thoughts on the subject of "Swivel Chair" Management, it was not without due thought. He wanted managers to get the viewpoints of ALL Publix employees, and ALL the various community strata expected to build up the weekly box office gross.

That his idea on the subject, as expounded in Publix Opinion, was thoroughly sound, may be seen in the fact that the thirty-odd Scripps-Howard newspapers which cover the biggest cities in the United States, seized upon the idea when "Variety" reprinted it. The Scripps-Howard papers are carrying full-page ads, promoting their editorial policies, and in one ad published recently, the caption and text was:

THE EDITOR MOVES HIS DESK OUT INTO THE PUBLIC SQUARE

Every city is constantly changing. It yields to the spell of new local fashions, new hobbies and new fads. Its sport fans may abruptly desert boxing in favor of hockey or basketball. Its matrons may switch suddenly from bridge to afternoon musicales. Even its flappers may change and go literary...if a tall, dark-haired Shakespearean reader comes to town.

No editor who hides himself in a sequestered office and edits his paper to standardized formulas can possibly keep in step with his city. That is why every Scripps-Howard editor is free of headquarter's patterns. Free to custom-tailor his newspaper to the measures of the town. Footloose and unrestricted so he may know the trends and tastes of the community.

He attends meetings of mothers and merchants. He exchanges viewpoints with bankers and bootblacks, and with all other tradesmen who are selling to the local taste. Without being a joiner or partisan, without forming entangling alliances of any kind, he mixes open-mindedly with all groups and classes.

The day he takes charge of the editor's desk, he moves it... and keeps his viewpoint...out into the public square. And he keeps them there. Where he may follow the traffic of local thought and interest. Where he may edit his paper from the outside, looking in. Intimacy is a rare and precious thing. It is founded upon mutual faith and understanding. We have it with our readers and share it with our advertisers.

The real theatre manager is an editorial minded individual, among his numerous other mental-facets. So if you'll just re-read the above, and wherever it says "editor," change it to "Publix Theatre manager," you'll find a vast amount of value in what is said.

You'll thus get at least one of the numerous meanings Mr. Katz wants to convey to you, when he asks you to discourage "swivel chair" management, and encourage the active, open minded kind.

"FACTS" THAT FAILED

That even a great leader may err, on occasion, is pointed out by the editorial writer of the Rochester Times-Union, who takes issue with David Belasco. Mr. Belasco, on his 77th birthday, predicted the early demise of the talkies, which sent that enterprising Rochester newspaperman off on a hunt for whatever symptoms might exist to threaten the talkies. None could be found. On the other hand, ample evidence was present that the talkies will grow in public favor.

Despite the fact that no one will believe Mr. Belasco in his statement about the talkies, it will not and should not lessen the public and industrial esteem in which we all hold that great contributor to public entertainment.

Mr. Belasco has been correct so many times in his judgment, that anyone will grant him the human privilege of making a few errors, particularly on his 77th birthday. In view of the wide publicity given to his remark, most showmen, however, will use the Times-Union's information as a warning to future critics of the talkies who have a better hold on the public ear than they do on facts.

ASSIGNMENTS

Clifton Moss, formerly manager of the Queen, Tyler, has assumed management of the Grand, Paris, Texas.

Marsline K. Moore has been replaced as manager of the Worth, Ft. Worth, by Roy Slentz, former manager of the Colorado, Pueblo. Moore is now managing the Palace, Dallas.

John Weigler is now manager of both the Wood River Theatre, Wood River, Ill. and the Widley, Edwardsville, Ill.

A. M. Jacob, with the closing of the Century, Jackson, Miss. has been transferred to manage the Istrione, in the same town, replacing Clarence Kramer, who will manage the Capitol, Monroe, La.

A. G. Goldsmith, managing the Savoy will also manage the Rialto, Asbury Park, N. J., which recently opened.

Maxwell C. Fox, formerly assistant manager of the St. George, Framingham, Mass. has been promoted to manage the Gorman, in the same town.

J. T. Hughes, recently manager of the Grand, Paris, Texas, has been assigned the city managership of Breckenridge, replacing G. L. Wood, resigned.

Ted Crowther succeeds T. W. Baldridge, resigned, as manager of the Stanley, West Palm Beach.

J. E. Unger, manager of the Pictorium, Vernon, Texas, will also manage the Vernon Theatre, relieving T. H. Duckett, who has left the organization.

Edward Yanes, formerly assistant manager at the Olympia, New Bedford, Mass. has been promoted to manage the Imperial, Pawtucket, R. I., replacing Joseph Borenstein, who supplanted S. S. Holland as manager of the Stadium, Woonsocket, R. I.

F. D. Lawlor, formerly manager of the Gorman, Framingham, has been transferred to J. Lourie's district to cover theatres during vacation period of managers.

W. Tully has been assigned management of the Empire, New Bedford, which opens August 1.

Melvin Morrison will assume management of the Rialto, Brockton, as of August 2. This theatre will re-open August 17.

Jack Hodges has assumed management of the Crescent, Perth Amboy, N. J., relieving John Tucker, whose new assignment is Chief of Service.

NEW YORK PROGRAM PLOTS !

Week Beginning August 8

New York Paramount

1. Overture—Rubinoff ..... (5)
2. Paramount News and Trailer on "Better Wife"..... (8)
3. Organ Concert—Crawford.. (7)
4. Publix Unit ..... (30)
5. "Queen High"—Paramount (88)
6. Trailers ..... (2)

140 minutes

Brooklyn Paramount

1. Overture ..... (5)
2. Paramount News and Trailer on "Better Wife"..... (8)
3. Organ Concert — Abel and Thompson ..... (5)
4. Publix Unit—Paul Ash..... (42)
5. "Queen High"—Paramount (88)
6. Trailers ..... (2)

150 minutes

Rialto

"Raffles"—Third Week

Rivoli

"Manslaughter"—Third Week

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Character	Make	Footage	Running Time
	Grumpy	9 reels (AT)	Paramount	6645	74 min.
	Little Accident	9 reels (AT)	Universal	7614	85 min.
	White Hell of Pitz Pau	8 reels (Syn.)	Universal	6700	74 min.
	The Storm	9 reels (AT)	Universal	6950	77 min.
	The Dawn Patrol	12 reels (AT)	1st National	9700	106 min.
	Dixiana	12 reels (AT)	RKO	8650	96 min.
	Abraham Lincoln	10 reels (AT)	United Artists	8404	94 min.

(AT)—All talking.
(Syn.)—Synchronized

LENGTH OF TALKING SHORTS

PARAMOUNT

	Hot Air Merchant	1625	18 min.
	Story Book Parade	960	11 min.
	Many Moons (Bruce Scenic)	775	9 min.
	The Stein Song (Cartoon)	500	6 min.
	News No. 104	845	9 min.

WARNER BROS.

1022	Evolution	830	9 min.
1000	Jim McWilliams (Grand Uproar)	705	8 min.
1010	The Poor Fish	560	6 min.
1004	Lee Morse in "The Music Racket"	625	7 min.
3687	Poor Butterfly (Technicolor)	625	7 min.
1009	Yamerkraw	855	10 min.

Length of Synchronous Shorts

PUBLIX

	Vogue Fashion News No. 3	279	3 min.

EDUCATIONAL

	Kangaroo Steak (Cartoon)	515	6 min.

COLUMBIA

	The Fire Fighter (Mickey Mouse Cartoon)	635	7 min.

RKO

	The Fiddler (Cartoon)	625	7 min.

UNITED ARTISTS

	The Americans Come	855	11 min.

MARTIN JOHNSON

	Across the World No. 1	1865	21 min.
	Across the World No. 2	1765	20 min.

Length of Non-Synchronous Shorts

INDEPENDENT

	Dresden	760	8 min.
	Romantic Rhine	775	9 min.

Handwriting Expert Proves Drawing Card

One of the most effective lobby attractions which the New York Paramount has featured to date is a graphologist or handwriting expert, Nadya Olyanova, who has developed into an actual box-office ace, according to Eddie Hitchcock and Alex Gottlieb of the publicity department.

Patrons give Miss Olyanova a sample of their handwriting, she analyzes it and dictates her opinion to a stenographer, who types it upon a piece of paper. The patrons take this paper home with them as a souvenir and discover that it also is printed with institutional copy for the theatre.

LIVING BILLBOARD

Living billboard, with bathing girls posing at intervals, was used by Manager Mitchell Conery above the marquee of the Lyric, Mobile, on "Show Girl in Hollywood."

Community Singing Uniquely Presented

A lobby stunt which has proved very entertaining to Regal patrons, and consequently has increased patronage at that Chicago house, was recently inaugurated by Manager Jay I. Faggen. A canopy built over the lobby piano, was rigged up to contain 12 ordinary window shades. Titles of popular songs were attractively painted on these shades. Before playing selection, entertainer would lower a shade and invite holdouts to join him in songs. Favorable comments have been heard from participating patrons.

SHORTHAND STUNT

A confidential message in shorthand brought stenographers to see "Puttin' on the Ritz" at the Capitol theatre in Macom, Georgia. Howard Amos, manager, offered a pair of guest tickets to the first twenty-five stenographers who translated the message correctly.

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